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NO. 1.

THE ETUDE.

PHILADELPHIA, PA., JANUARY, 1890.

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MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TRETBAR, Box 2926, New York City.]

HOME.

MR. and MRS. RICHARD BURMEISTER, the pianists, have been playing at Baltimore.

MR. JOSEFFY will play with the Boston Symphony at Worcester, Mass., some time in February.

MR. KONSTANTIN STERNBERG, of Atlanta, Ga., has concluded his remarkably successful tour through the Western States.

MR. and MRS. FRANCIS KORBAY gave two of their (four) chronologically arranged historical pianoforte and vocal recitals in December.

D'ALBERT gave three recitals in Boston in December. His programmes ranged from the classics to modern music and included his own suite No. 1.

At the D'Albert-Sarasate Concert in New York, on December 12th, the pianist conducted his overture "Esther" and played his own concerto in B minor.

At the last Cincinnati Symphony Concert Chadwick's new American Symphony was performed, and Mme. Rivé-King was the pianist, playing Rubinstein's D minor concerto.

MR. HENRY NAST, formerly professor at the Cincinnati Conservatory of Music, has located in Denver (Room 68, Barth Block), and is meeting with much success.

MISS AUS DER OHE will be the soloist of the Nikisch Symphony Concerts, January 2d, 3d, and 4th. Miss Aus der Ohe will give a number of recitals in New York during the month of January.

KARY FORBES, the renowned basso, died in San Francisco, on December 16th, having sung for the last time in the "Barber of Seville," on the previous Friday. He was born in Mülheim, on the Rhine, on August 7th, 1816.

RICHARD BURMEISTER played the Mozart pianoforte Fantasia in C minor and the C major Fantasia by Schumann, at the ninth Peabody recital, in Baltimore, on December 6th.

THE Iowa Music Teachers held their annual convention in Des Moines, from December 31st to January 2d, 1890. It offered the usual variety of interesting and important papers for discussion, as well as musical features.

THE New York German Opera has produced Rossini's "William Tell," Verdi's "Il Trovatore" and "Un Ballo in Maschera," Halévy's "The Jewess," Goldmark's "The Queen of Sheba," Wagner's "The Flying Dutchman" and "Don Giovanni."

EUGEN D'ALBERT will give three pianoforte recitals in Steinway Hall. They will take place at 8 o'clock, on the afternoons of January 2d, 7th and 13th. After the completion of his American tour, D'Albert will reside in his castle at Meran, in Tyrol.

TERESA CARREÑO has pleased mightily German critics. Otto Lessmann, of Berlin, said: "Mrs. Carreno compares with pianists of ordinary calibre just as a Brunnhilde would with a well brought up 'bread and butter miss' of our time."

The first annual meeting of the Music Teachers' State Association of Pennsylvania was held in Philadelphia during the holidays. The meetings were of unusual interest, both literary and musical. The next meeting will be held in the same city.

THE *Boston Musical Record* writes: "It is within the bounds of truth to state that no child-pianist has ever appeared in Boston who has possessed such genuine musical instincts, such touch and such regard to expression as little Otto Hegner."

ALONZO E. STODDARD, the well-known baritone, died in Boston on December 19th. His last public appearance was in Boston, on December 9th, with the Emma Juch Opera Company. He was born in North Brookfield, Mass., in 1842. His repertory included about forty parts.

MR. EMIL LIEBLING, of Chicago, has been most actively engaged in the affairs of music this season. From the circulars sent us we find that he is an honorary member of the Liebling Amateur Club. The former society gave twenty-seven recitals last season. Mr. Liebling has also participated in a number of recitals this winter.

THE Bridgeport Choral Society, numbering two hundred voices, Mr. S. S. Sanford conductor, gave A. R. Gail's cantata, "Joan of Arc" on December 17th. Miss Hortense Pierce, and Misses W. H. Kieger and P. Robinson, all of New York, were the soloists.

HEER HEINRICH VOGL, the famous tenor, once the favorite singer of King Louis of Bavaria, arrived in New York ill with an abscess behind his right ear. Upon his recovery he will appear at the German Opera in the rôle of "Lohengrin," "Tristan," "Lohé" (Rheingold), "Siegfried," "Walther" (Die Meistersinger), "Tannhäuser" and "Parsifal" (Parsifal).

EDWARD BAXTER PERCY returned to Boston the 16th of December, after a tour of twelve weeks, in which he has given fifty-seven lecture recitals, going as far north as Duluth, Minn., and as far west as Yankton, Dak., and playing in the leading cities and colleges in all the intervening States. He is at present filling engagements in the vicinity of Boston, and will start the 1st of February on a trip through Maryland, Virginia, the Carolinas, Georgia and Alabama, and ending in Tennessee.

THE Chicago Auditorium was inaugurated on December 9th by a concert, at which the "Festival Ode," by Mr. F. G. Gleason, was heard. Mme. Patti sang "Home, Sweet Home" and Becker's "Swiss Song." Mr. Clarence Eddy presided at the organ. The opera season was inaugurated on the 10th, with Gluck's "Pompey and Juliet." Mme. Patti and Ravelli filled the chief rôles. Tamagno, the great tenor, made his debut on the 11th, in Rossini's "William Tell." Mme. Albani appeared the next night in "Faust." "Il Trovatore" and "Lucia" completed the week's performances, to

which "Martha" and "Othello" have since been added.

THE Boston Symphony Orchestra, with its new conductor, Mr. Nikisch, began its first tour on December 16th. The cities visited were New Haven, New York, where the programme included Brahms's violin concerto (Mr. Franz Kneisel) and Prelude to "Tristan and Isolde" and Schumann's D minor Symphony; Philadelphia, where Mme. Bloomfield-Zeiser performed a concerto by Liszt, No. 3, in E flat; Baltimore, where Carl Faelten played Rubinstein's 8 minor concerto, and Washington, where the soloists were Mr. Joseffy and Miss Margulies, who together played Saint-Saens's Variations in a Theme by Beethoven, Mlle. Decca, Mons. Manoury and Mr. Lichtenberg.

ON December 16th a concert of Beethoven's music was given in Steinway Hall, for the purpose of raising funds for the preservation of the Borm Beethoven House. Theo. Thomas, an orchestra of one hundred and twenty men, Mme. Lehmann-Kalsch, Mr. Paul Kalsch, Mr. Victor Herbert and the chorons of the New York Liederkrantz participated. Among the works chosen were the Aria "Abscheulicher" and "Prisoner's Chorus," from *Fidelio*, "Egmont's" overture and the Fifth Symphony. The performance resulted in the sum of \$1000 for the benefit of the Beethoven Museum, as the house in which the master was born is to be called.

FOREIGN.

STAVENHAGEN, the pianist, has been winning new laurels in Berlin.

MME. GERSTER sang in a recent Berlin-Philharmonic Concert.

FREDERICK CLAY, the popular English song writer, died recently, aged 49 years.

SAULO's Opera "Le Roi d'Ys" crowds the Opera Comique, Paris, nightly.

That artist pair, Mr. and Mrs. George Henschel, are taking a recital tour through Italy.

The death is announced in Paris of the Marquis de Caux, once the husband of Mme. Patti.

THE Berlin Wagner Verein gave its first concert of the season, under Karl Klindworth's leadership, on Jan. 4th.

FRL. BRANDT, the famous contralto, is now engaged in teaching dramatic singing in Vienna.

KARL KLINDWORTH has been engaged by the Imperial Musical Society to direct two concerts in Moscow in January.

MME. NEVADA has been delighting the music lovers of the Netherlands, in "Lakmé," "Mignon" and "Il Barbiere."

At the second Berlin Philharmonic Concert Dr. von Bülow produced Dvorak's Symphony in D minor, and Brahms's violin concerto in D minor.

MR. WM. CANDIDUS, the tenor, has been engaged to sing at the opera at Frankfurt-on-the-Main. Mlle. Patti and Gütze, the tenor, have recently appeared in opera in that city.

A RECENT LAMORREUX concert in Paris included in its programme Schumann's E flat Symphony, four excerpts from "Die Meistersinger," air from Gluck's "Orpheus," overture to Tannhäuser, and "Waldbene," from "Siegfried."

At the Mozart Concert given at the Leipzig Gewandhaus, on December 5th, the anniversary of the master's death in 1791, Dr. Reinecke played the pianoforte concerto in D. The symphony in D, that had its first performance in Leipzig, on May 12th, 1789, under the composer's direction, was also given.

THE LIBERATION OF THE RING FINGER.

BY EMIL HELLERICH.
Translated for THE ETUDE, from *Die Klavierschule*.

In the year 1882, an attempt was made to perform the operation on a pupil of Mr. Zeekwer, director of a well-patronized music school in Philadelphia. According to the statement of Dr. Forbes, Professor of Anatomy of Jefferson College, the result was supposed to be a success. Previous to the operation, the ring finger could be raised but a quarter of an inch, while after it a whole inch. Even its strength was increased. Several years later, articles on that subject were published in various American papers, more especially in the musical-pedagogic paper *The Etude* (Editor Th. Presser). They stated new successes of the operation, and emanated from persons who had it performed on their own hands. They were all highly delighted with the ease with which they could handle the ring finger. Despite these apparent successes, I could not suppress the doubts I had, and warned persons who, dazzled by those statements, were tempted to try the experiment, to wait until medical authorities had pronounced it perfectly harmless and satisfactory as to the results. I promised to induce German surgeons of repute to give their opinion on the question. My request was cheerfully granted, and I received reports from four such authorities, which I hereby submit to the reader.

Dr. Israel, leading physician in the Jewish Hospital, thinks that, although the operation is perfectly practical, he would never encourage it to be performed on a person whose hands are in a healthy condition, because the most innocent operations might lead to very unpleasant results, such as suppurations, results which might endanger the free and perfect use of the hand of an artist. For that reason he does not favor the recommendation of the "Dr. Forbes Operation."

Dr. Kuester, Professor of Surgery at the University of Berlin, considers the operation also perfectly practical, and if performed carefully, certainly without any danger. Yet he did not think himself competent to give an opinion as to the result in regard to technique, unless he had performed it himself first.

Med. Coun. Dr. Hahn, leading physician in the hospital at Friedrichshain, thinks that the operation may be performed safely, but that possibly the greatest precaution must be taken. Whether the operation would lead to a freer and stronger use of the fourth finger would be seen when, as he hopes, he will have an opportunity to experiment to that effect on corpses and on the living. However, under all circumstances, he would not choose virtuosos for his first experiments, but beginners; as a possibility is still there that, under circumstances, the operation might result in a deterioration instead of amelioration.

Privy Sanitary Counsellor Dr. Langenbuch, leading physician at the Lazarus Hospital, warns against the operation performed by a bungler, as, although otherwise harmless, it might endanger the hand, the arm, even the life of the person operated upon.

The publication of these opinions had been delayed for various reasons, until I was reminded of it by a letter which I received from Mr. E. von Adelung, from East Oakland, Cal.

In order to obtain also the judgment of a foreign authority in the field of surgery, I applied to Professor Helferich, Dean of the University of Greifswalde and Leader of the Chirurgial University Clinique, and requested him to give me his opinion on the question, communicating to him, at the same time, the above mentioned statements, together with Mr. von Adelung's letter. He readily complied with my request, and thus I publish herewith Mr. von Adelung's letter and Prof. Helferich's kind answer:—

Dear Sir—If I am not much mistaken, a subject was discussed in the columns of the "*Klavierschule*" several years ago, which for a couple of years has been much agitated in cities such as San Francisco, Philadelphia, Boston, and probably many others, viz.: the operation on the accessory tendon in order to raise the

fourth finger better and higher. You would bestow a great favor on me if you would publish in your valuable paper, the "*Klavierschule*," the chronologic history of that question as far as it has reached the press.

Here in America much has been written in favor of it and but little against it.

The friends of the question call it a great advantage for pupils, especially in passages of thirds and double trills, where the third and fifth finger are held down the moment the fourth and second have to strike. The opponents, however, claim that the result in many cases is unimportant, if not negative, and that the cutting of that tendon must necessarily impair the side motion and strength of the little finger.

Therefore we may ask:—

1. Have authorities in surgery given their opinion, or only amateurs or persons without sufficient experience?
2. Was their judgment favorable or unfavorable?

The tendon in question varies in regard to largeness, position and formation in different persons. It may be presumed that, in the course of musically gifted generations, the tendon is gradually lengthened so as to offer less or no resistance to the effort of raising the fourth finger.

A lady teacher who visited me proved to me that she could raise the fourth finger as easy and as high as the third, and said that she had never experienced any difficulty in that way.

Yet with the great majority the difficulty of raising that finger is still a great obstacle to a speedy technic development of it; even Dr. Adolph Kullak, in his "*Ästhetik des Klavierspiels*," calls the fourth finger "unfrei, schwach und steif," requiring three times as much practice as any of the other fingers. In San Francisco alone, at least 200 persons, if not many more, have undergone that operation. As the operation has resulted already in much mischief, as many persons were induced to be operated upon merely in the hope to save years of practice and become brilliant players in a short time, it would do a great deal of good to obtain the judgment of a good, sound German authority on which reliance could be placed by persons engaged in the discussion of that subject on this continent.

Hoping your kind fulfilling of my request, I remain most respectfully yours,

E. VON ADELUNG.

Dear Sir—It is impossible for me to answer briefly your question in respect to the liberation of the ring finger by an operation. The idea to remove the obstacle of free motion of the fourth finger by an operation, is very natural, and undoubtedly was discussed by many before Dr. Forbes, in Philadelphia, proposed to carry it out.

It, furthermore, is beyond doubt that Dr. Forbes was the first to perform the operative liberation of the ring finger, and recommend it enthusiastically to pianists. I shall attempt to show the position that modern German surgery takes to that question.

The peculiar difficulty of a free motion of the fourth finger may be perceived on every living hand. The pianist is most aware of it, but the conditions may be traced easily if, when forming a fist, you try to stretch and lift each finger by itself. The success is the smallest with the fourth finger, but the ability to stretch is improved if only one of the neighboring fingers is lifted also, and still more if both of them are stretched simultaneously.—An anatomic expression of that difficulty, so to say, is the connection of the tendons between the third, fourth and fifth fingers, which may be easily felt and even seen on the back of each hand, near the third joint on the base of each finger, whenever a finger is alternately bent or stretched.

Dissection shows these tendons regularly at the place mentioned, and each anatomic chart gives you an illustration of it. But in its details the illustration shows a marked difference. Sometimes the tendons are broad and stiff, other times, long and thin. Even between the second and third fingers you find traces of such a tendon, but always weaker than those between the last three fingers. Consider, also, the fact that on the hands of newborn children these tendons are nearly equal, and you will be able to approach the conclusion which I am going to draw.

That the flexibility and independent motion of the fingers of different hands is very different is a fact well known to everybody. Mark the coarse and awkward motion of a working man, and compare it with the dexterous finger-movements of a pianist, and you will imagine the difference in the condition of those tendons. As similar as it is in childhood, so different in manhood, according to the degree to which the fingers are practiced. The index is used more than any other finger, whereas the tendon connecting it with the third is so insignificant in proportion. The tendons of the other fingers offer the less resistance the more they are used independently in diligent practice. The independence they can obtain is truly marvelous. But natural talent and indefatigable zeal are required, these two will and must cumulate in the highest degree of flexibility.

You will say that I might have dispensed with these remarks, which have nothing to do with the Froebel operation, and are facts which you all know to be such. You are right; but yet they are not superfluous. They show what fruits constant practice can produce. The results of constant practice are the same with all the members of the human body. Strong tendons cease to offer obstacles to the highest development under those circumstances.

The operation in question would be of little use in hands possessing strong and broad tendons; it would be of more use in a hand with highly-developed flexibility; but even then it could not be recommended, for while practice will furnish the same result, the treatment of the hand of a virtuoso by surgery would be objectionable, for the slightest damage would become a vital question.

But where an innocent, although more laborious, treatment has the same effect, I would never advise an operation, however harmless it may be. Under peculiar circumstances, an operation might exceptionally be performed; then the tendons between the third and fourth and fourth and fifth might be cut and the cure of the wound by proper treatment effected, but the operation should never be performed by hands which are not perfectly schooled and practical.

Herewith, dear Sir, I have given you my views on a subject in the treatment of which we lack practical experience in Germany, most probably also in Europe. A more detailed communication of results as observed in America would be of interest, but such statements would have to be divested of all enthusiastic impulses which might have dictated them.

With great esteem, your devoted

DR. HELFERICH.

Greifswald, Aug. 5th, 1889. ✓

THE MISUSE OF MUSIC.

I DISPENSE all superficial, frivolous music, and never occupy myself with it. The object of music is to strengthen and ennoble the soul. If it does else save honor God and illustrate the thoughts and feelings of great men, it entirely misses its aim. But what shall I say of those men who, gifted with the divine power of creating music, misuse their power in a contemptible manner? There are such men, however, on whose ingratitude it is impossible to look without indignation. And their works alone are those that deserve the epithets, enervating, demoralizing. But, should any one pretend to say that all music is a frivolous luxury, he may rest assured that the frivolity, and other defects besides, are to be looked for in his own breast and not in the nature of music.—*Morales*.

—MUSICAL student, plodding at your work eight and ten hours a day, you are both gaining and defeating an object in your career. Technique is a great deal; in these days of specialism, technique is the most important to acquire, but it is not all. When you have acquired all possible technique, you will see that it is a means and not an end; you must have something to say with it. Back of the technique there must be a mind, a heart, a soul, and if you are developing the fingers and wrists only, you will possess merely the bucket, without any well wherein to use it. You must broaden your nature as well as develop your muscles. You must read, you must think, you must study history, you must form an acquaintance with the arts outside of music, and then when your technique is developed, with a well-rounded mind, a sympathetic nature, and a healthy physique, you will step in the arena fully armed and equipped, an ideal musician.

THE PRINCIPLES OF PIANOFORTE PLAYING.

BY CHAS. F. BLANDNER.

Extracts from an essay read at the Pennsylvania State Musical Teachers' Association, December 27th, 1896.

WHEN we compare the present advanced state of the pianoforte with the spinet, virginal, harpsichord, or clavicord of the past, it becomes evident that the mechanical principles now applied are far different from those that were used for those antiquated instruments out of which the pianoforte has been developed.

We have no time to follow this development from 1600 to 1750, but take the year 1758 as our starting-point, the year in which Emanuel Bach published his "True Art How to Play the Clavicord," for that was the instrument most in use on the Continent, and continued so till the end of the century. Haendel, Sebastian Bach, Haydn and Mozart used and wrote for the Clavicord. Marburg, in 1755, and Tuerk, in 1789, still wrote clavicordschools. It was Dussek who, at the beginning of this century, wrote the first "Pianoforte School" ever published.

Concerning the first mechanical principle, that of touch in general, Dussek gives us little information, nor did Mueller, in his "Pianoforte School," published in 1804. It was Muzio Clementi who, in the first decade of this century, developed the art of pianoforte playing to a high degree of perfection, so much so that his great work, "Gradus ad Parnassum," published already in 1817, still holds rank as the first treatise of the kind. Kalkbrenner and Hummel contributed their share, as also did Herz and Moscheles, and the mechanical principles were considered fully developed when Czerny came out with his "Grand Pianoforte School," Op. 700. In 1852, Plaidy followed with his "Technique Studies," a valuable treatise for the formation of a firm touch, but overloaded with five-finger exercises, that bear no reference to the higher style of execution, such as the compositions of Chopin and Liszt demand.

To meet this want, Theodore Kullak wrote his "Octave School" and his Op. 61. The most exhaustive treatise, however, covering all modern demands in regard to technique, was published at Leipzig, in 1857, "Koehler's Systematische Methode." In this valuable work all pertaining to touch is fully investigated and illustrated.

They are summed up in these divisions: Second finger-joint touch, the joint touch, wrist touch, elbow touch, combined second-finger and knuckle-joint touch, combined knuckle and wrist touch, and combined wrist and elbow touch. Passing the fingers over the thumb, or the thumb under the fingers, extension and contraction of the hand, muscular motion of the arm and wrist in change of position, changing the fingers while sustaining the same key, changing the fingers in rapid repetition of the same key, the legato and the staccato touch. In Germany, most of the Profession considered them as conclusive; yet how many instruction books have since then appeared, how much has been said and written on this subject.

We hear about the singing touch, the clinging touch, the Deppe falling touch, the Wieck touch, the Leipzig and the Stuttgart Conservatory touch, the Boston Conservatory touch, the Mason touch, and so forth; in fact, there are so many claims set forth for various touches that the inquiring teacher is at a loss where to look for the true principles, for, like the various systems of theology, they all contain some truth.

We would like to speak, however, of an error which more or less pervades most of them.

As early as 1814, Hermann, in his "Pianoforte School" for the Paris Conservatory, was the first to suggest that the tone of the pianoforte was subject to a great variety of expression, color or "nuances," and that all depends on the manner in which the keys are pressed or struck down. While there is some truth in this assertion, it has led to many errors which have crept into many of our present mechanical systems.

We think that we have powers over the tones of our instrument which in reality we do not possess. The fact is often forgotten, or not duly considered, namely, that between the performer and the tonal source of the piano, the strings, the medium intervenes, namely, the key, with its various levers, springs, jokers, and hammers; that the sounds of the piano are not like those of the human voice, or like those of the violin and other instruments, which are under the immediate contact and control of the performer. We forget that it is almost impossible for aesthetic qualities to be imparted to the sound, that in these respects we are dependent on the maker of the instrument. Some imagine that this natural obstacle can be overcome by a peculiar system of touch, and we hear about the round-tone touch, the bell-tone touch, the sympathetic touch, the sostenuto touch, the soft, velvety touch, and other such mistaken ideas. The fact is simply this: Let a child strike a key on the piano, and let a master strike the same key with the same degree of force, and both tones are exactly alike. It is only in a series of sounds combined to some musical form, that the master's touch will at once

be recognized, by the various degrees of force he applies to the different keys, by the manner in which he combines or isolates the different sounds. No peculiar mechanical motion will give him this control over the keys, but only the artistic development of his musical mind.

The second mechanical principle to claim our attention is the acquisition of touch by practice. The maxim, "practice makes perfect," needs no further assertion. We would express ourselves better, however, if we would say, "correct practice makes perfect"; that practice which considers the joints, sinews and muscles under training as belonging to an intelligent being, whose every motion is caused and directed by the brain, and that looks to the mind as the first factor; such practice alone can be called correct practice from which good results may be expected.

To ignore mental activity is to consider the hand in training as that of an automaton. It is nervous force that directs the mechanical force. Where this is ignored, no amount of mechanical practice can add one particle of strength to the fingers.

Such a course of practice is false, and a mere waste of time.

This leads us to some remarks concerning five-finger exercises and scale practice. They are most essential, only however in so far as the mind is engaged in their execution. Let a beginner play the simple five-finger exercise, C, D, E, F, G, F, E, D, C, and continue to practice this; up to the tenth or twelfth repetition, the keys will be struck down by direct command of the mind. Soon, however, the mind will become wearied and benumbed by the monotony of the repetition, and by the twentieth repetition will refuse to take part altogether. Then and there this practice should cease or be changed to some other motion; to persist in it up to a fifth repetition is a waste of time, in fact, a cruelty to the pupil.

The same in regard to scale practice. The ceaseless running up and down the scales, after the mind has refused to take part, is another waste of time, especially if we consider how much has to be imparted into and developed out of the mind—the feeling of rhythm, grasping power as to pitch and quality of tone, as to combinations of tones, harmony, ideas as to musical form, not forgetting that important mental power, memory.

In presenting these views, we are not forgetful of another view of this subject, which seems to be in contradiction to those presented by us. It is that by constant practice the mind is not called on for constant direct application. That so-called nerve centres located somewhere in the nerves of the fingers, arms, or spinal column are soon formed, which will take hold of the work, relieving the mind of direct application. That, like in walking, on many other matters, we get so accustomed to them, that we seem to do them almost involuntarily.

This is very true, and we read these views clearly set forth in Dr. Mason's excellent work on "Touch and Technique." Nevertheless, we would still object to the over-use of five-finger and scale exercises as set forth by Alois Schmidt, some opuses of Czerny, Plaidy and others.

We object to them on account of their poverty of musical forms and ideas. How much superior in these respects are the easy Etudes, the Sonatina and Rondo. Here we find mechanical motion and musical form combined. In the practice of these, the nerve centres not only acquire command of motion, but are also stocked, so to say, with musical ideas, such as will always be demanded from a pianist in his future progress.

We can only briefly allude to the second part of the essay, the Musical Principles.

Mr. Blandner sums them up under the headings:—

I. A correct knowledge of our tonal system.

II. Time and tune.

III. Musical form.

In connection with this principle Mr. Blandner writes: The fact that musical form is entirely distinct from any other form, makes it exceedingly difficult to define it. In all other arts, the form to be applied is suggested from some material basis, be it the tree to the landscape painter, the human figure to the sculptor, the piled-up rocks and vaulted groats to the architect, or the actions of man to the dramatist.

Even in poetry, in depicting the passions of man, has to use the written word, oftentimes inadequate, to express his full meaning. How different in music, "Where language ceases, music begins."

Schopenhauer has clearly demonstrated that musical ideas, as expressed by musical form, are a distinct revelation from the spiritual world. They cannot be mere idle fancies, for such ideas, revealed to and expressed by one musician, are more or less felt and understood by other musicians. The highest conception of musical form does not need to associate this form with any other form, seen or heard.

It is not necessary to say, these light triplets floating over this melody are like the trees bordering the stream. If such illustrations are used, we must remember that they do not answer even as a comparison, but only as an analogy.

IV. Expression, depending on an innate feeling, result-

ing from various impressions on the emotional nature, which is the very soul of music.

V. Use of the pedals.

VI. Memory, concluding with the last principles.

VII. Truth and honesty, without which nothing can be accomplished in art.

CONCERT PROGRAMMES.

Drew Ladies' Seminary, Lyman F. Brown Musical Director, Carmel, N. Y.

Brief Essay, Beethoven and his Works; Sonata, Op. 2, No. 1; Violin Solo, "Adelaide"; Sonata, Op. 2, No. 2, Allegro Vivace; Vocal Solo, "Song of Penitence"; Sonata, Op. 2, No. 3; Second Symphony, II, Larghetto, two pianos, eight hands.

By Pupils of Emil Liebling, Chicago.

Spanish Dances, Op. 12, for 4 hands, Moszkowski; Scherzo, from Sonata, Op. 81, No. 3, Beethoven; Gavotte and Variations, Rameau; Rigoleto Fantasia, Liszt; Arabesque, Schumann; Elegy and Canzonetta, Op. 81, Emil Hartmann; Hungarian Fantasia (with piano), Liszt; Rondo, Op. 138, for two hands, Schubert; March and Humoresque, Op. 33, for four hands, Spindler and Tarantelle, Op. 33, for four hands, Gerson Rouds, Op. 25, Nos. 3, 4 and 5, for four hands, Moszkowski.

Missouri Musical Academy, Springfield, Mo. Emil Gastel, Director.

R. Shumann, Quartette for Piano, Violin, Viola and Violoncello, Op. 47; Mendelssohn, Aria from St. Paul, "O God, Have Mercy"; Beethoven, Trio for Piano, Violin and Violoncello, Op. 1, No. 3; C. Pissini, King's Minstrel; Osborne and DeBeriot, Duo Brilliant for Piano and Violin; Mozart, Quartette for String Instruments; Monciffie, a Creole Love Song; Mendelssohn, Capriccio Brilliant, Op. 22.

State Normal School, Clarion, Pa. A. L. Manchester, Mus. Director.

Jadassohn, Piano, Kindertanz; Diabelli, Sonatine, in C, Bachmann, Piano, Village Fete; Hofer, Trio, Burlesque; Faure, Vocal, The Star; Manchester, Cradle Song; Dupont, Piano, Gavotte; Brachmann, Piano, Valse; Schubert, Piano, Menuetto; Mendelssohn, Lieder Ohne Worte, No. 1; Torry, Vocal, May Flowers (Waltz Song); Hoelzel, Piano, Song without Words; Julien, Piano, Duet; Duchesny, Jadassohn, Improvisation; Haydn, Sonata, in D; Godard, Vocal, Florian's Song; Korteheuer, Piano Duet, Marche Arabesque (from Oriental Scenes for Orchestra).

New York College of Music. A. Lambert, Director.

Beethoven, Sonata, F Major, for Piano and Violin; Kjerulf, (a) Mein Herz und meine Leier; F. Ries, (b) Hirns; Gounod, Aria (from); R. Joseffy, Polka Noble; Haendel, Auf Haer des Herrn; DeKoven, (a) Winter Lullaby; Meyer-Hellmune, (b) Flirring; Liszt, L'Africain.

Conservatory of Music, Spokane College, Washington.

Jecko, Song, "Margery Daw"; Bial, Baby Polka; Denza, Song, "Come to Me"; Mueller, Piano Duo, Glittering Spray; Mulder, Song, Staccato Polka; Cowen, Song, "A Summer Love Dream"; Paul, Piano Duo, Caprice Characteristic; Liszt, Piano, Rhapsodie Hongroise, No. 2; Weckerlin, Song, "Flowers of the Alps"; Mallon, Song, "O How Delightful"; Mozart, Song, "Who Treads the Path of Duty"; Kunkel, Piano, German Grand Triumphal March; Levy, Song, "Esmeralda, the Gypsy Queen"; Mattei, Piano, Grand Valse de Concert.

GUSTAV LANGE.

This popular writer is dead. His "Pure as Snow," "Heather Rose," "Flower Song," are among the most popular light parlor music of the day. He has written much more than is generally known. Only a few of his pieces have become popular in this country. His better grade of pieces are not heard at all. This, however, is true of most composers of salon music. Not one piece in a hundred of Burgmüller, Faust, Krug, Hermann, Merkel, Löw, etc., become generally known. Lange has done much to crowd out a class of inferior writers, who were far beneath him in originality and musicianship. The young school miss who formerly played Grobe, now plays Lange, and let us hope the future one will play Reinecke, Jadassohn, etc. Lange's music is characterized by a grace and spontaneity that is sometimes lacking. He always has in sight a player of limited technique, and at times he shows where he could expand, but withdraws, as much as to say, "I will that to others." His Sonatinas and arrangements from Wagner's operas are among his best pieces. He was born in 1830, and died last July. He studied under Schumann and Loeschhorn.

HOW SHALL WE INCREASE THE RESPECT OF EDUCATED MEN FOR MUSIC AND MUSICIANS?

BY JOHN C. FILLMORE.

The future of music in this country depends largely on the estimate placed upon it and upon its professors by the educated men of the country. Before the tribunal of the mature judgment of the most intellectual minds and most thoroughly trained thinkers of the nation, the status of music and those who represent it must come; and on their final decision will depend the place which music shall take in the intellectual life of the nation and the rank of musicians among those who labor for culture. Musicians must conquer for themselves and their art, an honored place in the respect of the best minds of the country, if music is to be one of the really potent beneficent forces in the intellectual life of the future.

It is not too much to say that the place now occupied by music and musicians in the esteem of a large majority of American educated men is not one of honor. I think the average college-bred man would almost as soon see his son become a professional athlete as a professional musician. He looks on concerts and operas as more or less pleasing entertainments, and on musicians as purveyors of amusements of which men who occupy themselves with more serious work may well enough avail themselves for occasional relaxation, but which are beneath the earnest, thoughtful attention of men who have solid work to do. They look upon music-teachers as men who are needed to give their daughters an accomplishment desirable for display in company, but who are of no other possible value to society, and are dangerous enough to bear close watching. They would consider it worse than a waste of time for their sons to study any musical instruments. They have never thought of such a thing as putting an intelligent musician on their staff, as a secretary, intelligent clergyman, lawyer or editor. Of course, I do not mean that there are not some, even many educated men, who have obtained, either by special study or special opportunities for hearing good music, a more or less adequate notion of the true place of music among the arts, and of its relation to the other departments of intellectual activity; nor is it to be thought that there are not musicians who thoroughly command the respect of all with whom they have to do; but it is true that the average college-bred man has no appreciation whatever of music in its higher sense, and no data for forming an intelligent estimate of its value. He naturally, therefore, looks upon it with indifference, if not with contempt, and regards average musicians as inferior men, unworthy of the respect which he accords to representatives of the so-called learned professions.

The causes of this lamentable condition of things are not far to seek. Of course they are not to be found in the nature of music itself. We know, in common with all thoroughly trained musicians, and all competent critics, that the compositions of the great Masters belong in the very highest rank of intellectual productions. We know what intellectual grasp, and power, and insight; what long-continued, severe mental discipline; what life-long experience, and, above all, what transcendent genius went into the production of the *Messiah* and the Ninth Symphony. We believe, as firmly as we can believe anything, that Handel and Beethoven and their contemporaries stand as high as beside Shakespeare, and Dante, and Homer and Goethe. We believe that the creative genius of the artist is the highest manifestation of intellectual energy; and that, if anything in this world is worthy of attention, Art is so. We believe that among the arts, that one to which our lives are devoted is not the least worthy of the energies of the best men. We believe that any young man who devotes himself seriously and thoughtfully to the study of music, and the earnest and sincere purpose of making the best that has been done in musical Art his own, is pursuing as noble and noble a course as he who devotes himself to the ancient or modern classics, or to natural science. We believe, too, that the process of mastering the science and art of music involves as much mental discipline as can be acquired in any other branch of study. The truth is, that wherever there is mental culture, systematic and ordered, severe, mental discipline results. If any man supposes he can become a thorough musician without fulfilling these conditions, he has only to make the trial to be convinced of the contrary. Witness Handel, who wrote and studied incessantly from the age of seven years, but who never wrote one of his immortal operas after he was twenty-five! It took forty-three years of practice to enable him to write *The Messiah* and *Israel in Egypt*.

But these truths, so familiar and so inspiring to us, are utterly foreign to the knowledge and experience of the average college-bred man. The man of letters has so long as our higher education remains in its present condition. We must, for our present purpose, include among educated men all the graduates of all the

colleges in the country. But consider for a moment the average college curriculum. Mathematics, Latin, Greek, a smattering of Natural Science, often twenty years behind the times, perhaps a little French or German, Logic, Rhetoric, Political Economy, Mental and Moral Philosophy—these make up the course of study. If Art in any form is represented at all, it is by a few weeks' study of Esthetics, with no application of principles, and perhaps by a limited amount of study of English Literature. Even this last is commonly approached from the philological and not from the artistic point of view, and the time is given to it as a subject and is regarded as a scientific problem rather than an artistic product. It is but a very short time since some of the most prominent Western Colleges gave their students no other knowledge of English literature than could be obtained in six weeks' classroom work in Shaw's Manual. The pupils were not even introduced to the literature itself, but only to somebody's brief talk about the literature. It is still possible for a young man to graduate from many an American "college," so-called, without really knowing anything of the works of the great artists who have used his own mother-tongue as the means of expressing their inspired conceptions. Still less does he know of Art in general, or of the different arts into which it divides. As to Music, or Painting, or Sculpture, his college has done absolutely nothing to make him any more intelligent in regard to them than he was at the time he entered it. When we consider, further, the sort of material which makes up the average college class, we shall cease to wonder at the density of the ignorance of any form of Art which prevails among those whom we find ourselves obliged to call educated men, and who, for some purposes, really are such. Since not how it may be in the time is given to it in the West, the larger portion of the country, few undergraduates come from families where they could have obtained any experience in matters of Art, to supplement the deficiencies of their college training. Their parents, whether poor or rich, are generally uneducated, and would consider any form of Art as a frivolous pursuit for a young man. It is not to be expected, therefore, that these men can look upon music as a high calling, or upon musicians as the equals of lawyers, doctors, clergymen or tutors, much less college professors. And as all these classes have to be recruited from the ranks of these same graduates, the evil perpetuates itself. Each generation of students is taught by an ignorant generation of former students, and so, as far as Art is concerned, the blind lead the blind, and both fall into the ditch.

But there is another and a still more deplorable cause for the inferior position occupied by music and musicians in the esteem of educated men, viz.: the unworthy character of an immense proportion of current compositions, and of many musicians. Look at the Sunday-School books, and the countless collections of meaningless trash which find their way into all the choirs of the country, and at the popular and common rubbish which the shelves of every music dealer, and are to be found on every piano. How can this stuff command anybody's respect? It is true, the average educated man has not the training to enable him to judge of it properly, but if he does not see its positive faults, he at least sees its negative ones; if it does not grossly offend him, at least it gives him no inspiration, and shows him nothing which he must admire, and which he can come to love and delight in. He cannot be otherwise than indifferent to such music, and to those who compose it, as well as to those who perform it, even if he does not know enough to despise it. Then, too, he finds himself unable to feel any great respect for most of the singers, players and teachers whom he meets, and who are, to him, the only representatives of the musical art. The whole country is dotted with towns of which Art is the principal feature. In these towns, prominent male music teachers, who call themselves, and who are called by their friends, "Professors," besides a host of young women teachers of all grades of attainment. "Professor" X. is a young man of decided musical gifts, who might have known something of music if he had not put himself under competent instruction and applied himself to diligent study for a sufficient length of time. What he did was to become a clerk in a music store, practice piano and cabinet organ at odd spells as suited his fancy, become a fluent player of ordinary cheap music and accompaniments and set up as a teacher. Perhaps he became a full-fledged "Professor," he spent three or six months at a city "Conservatory," where he learned that the proper thing to do with pupils was to put them through the five-finger exercises of Aloys Schmitt, the Hunders of Danverny and Czerny, and perhaps he had the good fortune to know that there were such men as Beethoven, and Schumann, and Chopin, but he never played a measure of the works of either of them. His playing and teaching aim at the sordid and showy delivery of "taking" parlor pieces, of no especial significance. He has had no intellectual training, and no desire for any. He is surrounded by silly, young school girls, and to win their admiration by his vivacity and gallantry. Perhaps his susceptibility gets the

better of him in worse ways, so as to make him an object of suspicion to prudent parents. Who is to blame if the college-bred clergyman and lawyer, looking on, despise him for a frivolous, untutored, nearly worthless, if not positively dangerous, fellow? Are they wrong? To be sure, they are unjust in supposing him to be a representative musician; but how are they to know that? What data have they to enable them to judge that he is no exponent of art in any way, and that he stands for nothing but his own foolish vanity and ignorant pretension? To them he is a musician; and they generalize (how many times have we heard it?) "Musicians are ignorant, he is much, anyway. They may be pleasant enough fellows to men outside their own profession, but they are generally fast and, at best, they are of no account."

The other "Professor" in A—is a middle-aged German, Herr Tastenschlaeger. He is a man of large frame, with an aldermanic front, prominent cheeks, rubicund visage, approaching to purple in the nose, an incessant smoker and a guzzler of enormous quantities of beer. In his own country he was unable to take any rank as a musician; he heard a great deal of music (one cannot help it in Germany), and by virtue of having heard and seen things of which his neighbors are ignorant, he looked down upon them with most hearty contempt. His touch upon a keyboard is very much as if a goat were to jump on it suddenly. He pounds intolerably. It is twenty years since he came here, and during that time he has been completely cut off from this musical world, as he had been Robinson Crusoe. His favorite composers are Herz and Kalkbrenner. He puts all his pupils through Bertini's instruction book, and is supposed by his neighbors to be extremely thorough. It is true, nine-tenths of his pupils have no interest whatever in their music. To them, to him, persons are of no use, unless able brow, accompanied by loss of patience and temper, and followed by no results of any importance. But, what of that? He has his routine, to which he sticks with the persistency of one who is in a rut from which he has neither the desire nor the ability to escape. This is his notion of thoroughness, and most of his neighbors give him credit for what he claims. But there are a few, including the educated men before mentioned, who have learned to believe that the first problem in teaching is to interest the pupil, and that success in this particular is at least as important as all the rest. They think, also, that the object of teaching ought to be to give the pupils, and not pupils for the sake of the systems. They, consequently, find themselves unable to feel any profound respect for Herr Tastenschlaeger or his work, or to believe that it can result in anything valuable.

In this same town of A—there are three other "Professors." One, then, Miss B., the principal alto, has just left, because Miss C., another alto, persisted in going to church early and taking possession of Miss B.'s seat. In another church, Mrs. D., the leading soprano, is angry because Prof. X., the leader, desires her to sing the solo in the anthem which opens the next service, and after tempo that she likes it. She intends to leave next week. Similar incidents occur in the other choirs. The college-bred pastor of the church where Mrs. D. sings looks on impatient and contemptuous, and says to his wife: "Musicians are the most jealous, envious, irritable people on the face of the earth. I'm glad my girl can't sing; and as to my boy becoming a musician, I would rather see him shovel gravel on a railroad all his life." How should this clergyman know that three-fourths of the trouble with Miss B., Miss C., Mrs. D., and Prof. X. arises from the ignorance which prevents their being musicians in any proper sense? They have just that "little knowledge" which is "a dangerous thing," and which, in their cases, is a bad thing, and does them harm. They do not know enough to know that they are ignorant. But how is the pastor to know that the difficulty is not that they are musicians, but that they are not musicians?

Having thus clearly seen the causes of the prevalent disrespect of music and musicians, it is easy to point out the remedy, though the application of it must necessarily be a slow and difficult process.

First, the most sensible men despise ignorance, vanity, and jealousy, let those who have to do with music show a conspicuous absence of these contemptible qualities.

Jealousy comes largely of wounded vanity, and there is no so great breeder of vanity as ignorance. I have yet to see any thoroughly intelligent musician who shows any more vanity or jealousy than do surgeons, or lawyers, or doctors. The temptation to do these faults betrays poor human nature in every profession. The musician has the additional danger of a sensitive, excitable temperament; but, in spite of this, I, for one, have never known more admirable instances of generosity and magnanimity than I have seen elsewhere in any other profession or profession. If we look at the great representative men in musical history, we shall find as little to blamish for in our own profession as can be found in any other.

But it is not enough for us musicians, in order to command such respect as we desire from education, to copy out our self-training and show it to the purely musical subjects. Thorough musical knowledge and efficiency is much, and is absolutely indispensable; but no musician

can have the highest intelligence, even in his own specialty, without a good deal of knowledge of other things. A really intelligent musician ought to be able to make a critical estimate of the comparative merits of compositions. This involves a master of Esthetics; but Esthetics is a branch of Metaphysics.

One can read to nothing in criticism unless he has at command a sound doctrine of Mental Philosophy. But in order to study this correctly, one must go through a long course of preparation, such as our colleges furnish in the linguistic studies of the curriculum. It is extremely desirable that every professional musician should have, in addition to his special musical training, a really liberal education.

This need is felt and met in Europe at the present day. All the prominent musicians of the new school, since Mendelssohn, and including him, are University bred men; and such training is now felt to be indispensable. We can no longer work in the native, childlike, semi-instinctive way of the earlier musicians; we must have a powerful intellectual grasp of principles to which we consciously refer. It is not that we are to throw away freedom and spontaneity, but these must come, now-a-days, through a different and a broader school of training than was possible a hundred years ago. How can educated men respect as equals men who can give no intelligent account or estimate of the subjects which occupy their attention; who can tell them nothing of the relation of their own art to other intellectual pursuits? Musicians must be the instructors of other men in these matters; how can they be so if they themselves are uneducated.

Further, the scientific competition has been placed, by the researches of Helmholtz and others, in the most intimate relation with the science of Acoustics, which is only a branch of General Physics. No musician can afford to neglect this side of his training; every one ought gradually to make himself familiar with the relations of music to this science also. Our collateral studies must range from Physics to Metaphysics; there is knowledge in these fields which we ought to regard as indispensable.

These requirements are high; but he who would deserve high rank among educated men must demand no less of himself.

This we can do; we can daily increase our musical knowledge and our intelligence in related subjects; we can daily grow in character, in experience, in skill in the special work we have to do; we can make ourselves deeply worthy of respect, and when we do, we are absolutely certain to be respected by all those whose respect is of any value. That there will be a constantly increasing number of musicians who aim at the highest character and standing, I do not doubt, and wherever such an one works it will constantly become more and more difficult for others to succeed.

Further, on views of the needs and duties of our profession depends largely the character of the next generation of musicians. We must see to it that our influence tends powerfully to secure in those who are to be the teachers and composers of the future the necessary preparation for the broadest and most thorough culture. What we lack in these respects can be improved upon by those who are to follow us, and it is for us to see to it that they do not come short through our negligence.

There is one other method by which we can indirectly do something toward making music respected by educated men. They must not only in fact derive its value from the high character of the men who occupy themselves with it, but to feel the power and beauty of it in their own experience. Now, this can be accomplished either by getting them to make a study of music, or to put themselves in the way of hearing it. Constant hearing of the great composers of the present will give most intelligent men sufficient appreciation of the value of such compositions to make them respect and love them heartily. It is a great defect in the college curriculum that no provision is made for preparing students to be intelligent in matters of Art. It is beginning to be thought necessary to introduce lectures and students to the masterpieces of English Literature, and to study them from the artistic standpoint in connection with the study of Esthetics; why should not each college have a well-chosen collection of paintings and statues, and a series of concerts by artists of high talents by competent professors?

The students would thus be enabled to lay hold of the fundamental principles of Art, to know how to apply them in the various arts, and would have the beginnings of future progress and attainments. Is not such a preparation in Art quite as important a part of liberal culture as a similar preparation in Natural Science? Can our culture really call itself "liberal" while such a lack is so conspicuous? What can we do about it? We can, at least, help to bring these ideas into currency, and some time they may become valid.

One other thing we can do; we can see to it that whenever we have occasion to bring music to the attention of educated or uneducated men, in public or private, we present good music. The best music always makes its way when properly presented. Pupils who would make a Beethoven sonata tedious, need not be set to playing one of these for anybody; but we can judiciously plant

and foster a love of the best music in the communities where we live. We can use our influence to prevent traveling artists who come to us from playing claptrap, and can refrain from playing it ourselves.

In short, if we could increase the respect of educated men for music and musicians, we must present to them music which is thoroughly worthy of respect, and must use all wise means of exciting their interest in it; we must ourselves deserve their respect; and we must see to it that, so far as our influence can accomplish it, the future college graduate shall become as intelligent in Art, and especially in music, as he now is in science, and that the future musician become a liberally educated man, of the broadest and deepest culture.

USEFUL HINTS.

BY KARL MERR.

CHOOSE from the following hints, or, if you wish to do so, they may be lengthened out considerably. These, however, are regarded as sufficient for such a circular as you mention:—

1. To master an art requires much time and close application. Be diligent.

2. Do not constantly look at the end of your studies; look more to the daily steps you take. Do your daily duty as well as you can, for then will you at the end of the year have cause to feel satisfied with your progress.

3. To attempt to do in one day what ought to be done in two, crowds your work and overtaxes your strength. This is sure to lead to bad results. Neglect, therefore, none of your daily duties.

4. There is no short cut in mastering an art; there are no jumps!

5. No matter how gifted your teacher may be, remember that you yourself must labor hard in order to attain success.

6. You have no right to expect your teacher to take a deep interest in your progress, if you yourself are not interested in your studies.

7. Remember your parents spend their money, while your teacher spends his time, in order to advance you. Use these means conscientiously.

8. If you do not mean to be a good student, do not begin to take lessons.

9. Have regular practice hours, and never deviate from your plan of work, unless there is a good cause for it.

10. Never practice listlessly; always have your whole mind and heart in your work. Know what you do, and why you do it. Always hear yourself while practicing. Watch the tones you produce.

11. Practice slowly, for thus alone will you secure a correct impression of a composition.

12. When practicing by yourself, count loud and evenly.

13. He who uses bad tools is almost sure to do poor work. The pianist who fails to play technical studies, will play with a stiff hand; he will do poor work. Playing technical studies is for the pianist what the sharpening of the tools is for the mechanic.

14. Do not play a piece over ten or twenty times—try to master the difficult places.

15. When tired or nervous, cease practicing. Take care of your health.

16. Watch your fingering. Good fingering is for the pianist what a good road is for the traveler: it facilitates motion.

17. Always try to phrase correctly.

18. Remember it is easy to acquire bad habits, but it is difficult to correct them. The correction of bad habits in playing or singing consumes much precious time.

19. Strive to enter into the spirit of the composition you study. By playing the notes merely, your playing is not artistic. Let music awaken in you sympathy and love.

Unless it produces these results your studies are in vain. It is the object of your musical education both to awaken and refine sentiment.

20. Study your lesson until you have mastered it. Then review the past-work. He who neglects the pieces learned is like the laborer who, after earning the money by hard toil, places it into pockets with holes in them. After reviewing you may also try your skill on new things and practice eight or ten times.

21. Measure not your progress by the number of pieces you play, but by the manner in which you play them, as well as by the character of the music that you study.

22. Do not imagine that you are making progress by attempting to play a difficult piece. Only what you can play well and what you know, that is your own; not what you choose merely to put in your portfolio.

23. The playing of a concerto, or the singing of a great aria, represents as much brain labor, and surely as much patient toil, as does the mastery of a language or a science.

24. In your intercourse with fellow-students, as well as musicians in general, indulge neither in jealousy nor in envy. Always put art before yourself; never put yourself before art. The jealous and envious musician has not true music in his heart, for music is love.

25. Strive to reach perfection. After tasting the

pleasures of perfection in one piece, you will be sure to aim at it in all your work.

26. Have confidence in yourself, but keep vanity out of the heart.

27. Carelessness in forming habits, negligence in doing your work, indulgence in vanity or in envy while engaged in your musical studies, is sure to affect your whole character.

28. Keep your music and piano in good order. The piano-lid reveals character. Have your piano tuned whenever it is needed.

29. Be punctual in coming for your lesson.

30. Never be afraid to ask questions.

31. Be cheerful while being corrected.

32. Be grateful to all your teachers, for they are good friends of yours.

33. Study harmony and musical history. Without the mastery of these studies you will always be a one-sided musician.

34. Read good books on music and musical journals. Read also good books on other subjects.

35. Hear good players and singers whenever you can.

36. Mingle among musicians, converse with them about your art. Seek the instruction of more than one teacher, for every good teacher has his or her points of superiority. Never belittle another teacher or his work.

37. Be more than a mere player or singer. Be an intelligent, many-sided musician; a thinking and fine-feeling musician.

38. View your art as a precious gift. See to it that you use it properly, nor be guilty of neglecting to thank the Giver.—*Musical World.*

[FOR THE ETUDE.]

THE TOTTERING ARM.

BY CARL E. CRAMER.

LITTLE observation will show that all persons who are afflicted with the so-called staccato habit have a stiff wrist and "tottering arm." Therefore this disease should be called "tottering-arm habit" rather than "staccato habit," as the tone produced by it is not staccato tone. A real staccato tone requires a legato foundation. Wrist staccato cannot be discerned here, as it requires a loose wrist, and persons having a loose wrist have necessarily a firm arm, and cannot execute the tottering arm movement. Consequently, by training the wrist and arm the tottering arm becomes an impossibility. Besides, pupils can, without danger of spoiling their touch, take a great many pieces much earlier, as all chords and repeated tones, etc., can be struck from the wrist, thus having no influence whatever on the finger touch. The habit of tottering arm can only be corrected by wrist and arm exercises. It generally requires time to learn even to move the wrist at all, but the tottering arm will disappear at the same rate as the wrist and arm movements are developed. There is no necessity to discontinue the musical progress of the pupils by taking all music from them until the touch has been corrected. Such a course tends rather to dishearten than to awaken the interest that should be constantly kept alive in their work. In most of the cases it is unnecessary to speak of their bad touch, as it can be overcome by proper exercises without their being conscious of it. If they ever know it at all, there is time enough after it has been corrected. All that is required is regular practice of the daily exercises on the part of the pupil, and patience on the part of the teacher. Wait until the exercises act, and do not worry the pupils constantly by requiring them to do what is a physical impossibility at their present state. It may be urged by continuing to allow them "pieces" the influence of the exercises is pacified to some extent and their progress retarded, but by choosing pieces that require more wrist and less finger execution, this influence can be reduced to almost nothing, and whatever it is will be fully counterbalanced by keeping them in good spirits, and making their work a pleasure instead of a bore. The tottering arm is the only arm movement that hazards the legato tone, and produces a hard, metallic sound even when the digitals are mechanically corrected. The other arm-movements—lateral, rotary, and to and from the clavier—are a necessity, and have no influence on the finger-tone after their execution has become light and graceful by practice. The difficulties experienced in using the first and fifth fingers on black digitals, nearly all the fourth finger troubles, and the execution of extended chords, arise from the inability to use the arm and the wrist

PUBLISHER'S NOTES.

We have now a stock of metronomes which will be disposed of at two dollars and ninety cents (\$2.90) each. They are of the genuine French make of Maelzel, with clockwork. Every teacher should possess a metronome. It is used by some teachers constantly, but its principal use is to determine the tempo of composition. If a piece is marked *Allegro*, it is quite a satisfaction to know just exactly how fast or slow that is. The metronome is also used for the practicing of the technic and also pieces. In five-finger exercises it is particularly valuable. It is to practice what keeping step is to military drill. On will all shortly have an article setting forth the value of metronomes in connection with piano practice.

To those who have not yet adopted the two-finger exercises of Wm. Mason we would most earnestly advise a careful study of a new work, which we will shortly issue, by W. S. B. Mathews. It is called the "Twenty Lessons for the Piano, by W. S. B. Mathews." Over half the work has gone to the printer. The whole will be finished and on the market about March. This work is quite a departure from the line of elementary work for piano. A full description will be given in next issue. The retail price of the work cannot now be determined, but we will make the usual inducement to our patrons who order the work in advance of publication. We will send the book, postpaid, to those who send *cash with order* for only fifty cents (50 c.). Postage stamps of any denomination will be acceptable. Order before you forget it.

Owing to the press of work, our engraver will not be able to finish the first book of "School of Four-hand Playing" until February. Our offer to send the work for 25 cents to those who order in advance will therefore be extended to February 1st. Almost every teacher can use a half-dozen copies of the work. This book will contain some of the best music written on five notes in the right hand. You will not be disappointed in a work. The most careful work possible has been bestowed on it. It will also be presented in the best style of typography. Send cash with order.

Those of our patrons who have selections of music from us on sale can have additional lots sent and the whole returned at end of the year. State what is needed most, and about how much. At the same time orders for those pieces and studies can be given and the whole sent by express, paying postage, and receiving the music in better condition than through the mail.

We have the blanks ready for "Course of Instruction for the Pianoforte." These blanks are for those teachers who desire to aid us in formulating a course of study for the piano. We desire lists of pieces and studies from experienced teachers. The blanks are to be filled out according to the different grades. When writing for them state how many grades in scale of ten is desired. There is a blank for each of the grades.

A new oratorio, entitled "Jerusalem," by Hugh A. Clarke, Mus. Doc., will be issued by us during this month. The work will be given in a short time by the Philadelphia Choral Society. It is, perhaps, one of the most important works ever composed by an American. Choral societies all over the land should be interested in this new work with a view of presenting something new and original. There are twenty-nine numbers in all, and the whole work consists of 240 pages. A full description of it will be given in next issue. The price of the work is \$2.00.

TESTIMONIALS.

MR. THEODORE PRESSER:—

Having long used and valued Mr. William Mason's Two-finger Exercises in my teaching, I am much pleased to have them in the form which I can put in the hands of every pupil when the right time comes. "Touch and Technic" leaves nothing to be desired in its make-up, the print and illustrations being unusually good.

I shall expect to make use of many copies in future.
Very truly,
AMY O. LEAVITT.

It gives me pleasure to acknowledge the benefit I have derived from my business intercourse with you. Your mode of dealing has been of the greatest convenience to me, living in a small town where there is no large music store, such as every teacher needs to draw from. I have taken THE ETUDE from almost its first coming out, and have always received great enjoyment and benefit from its pages. I know of no musical paper equal to it, and cannot say enough in its praise.
EMILY T. GILLILLAND.

Young music teachers, like all other people just entering on a new business, often pay dearly for their experience. In our desire for something new, we frequently buy that for which we find no use afterward, by believing in the representations of those who have the knack of advertising their wares in the most conspicuous manner. This has been my experience, and I presume that of

every music teacher in this country. In my dealings with Mr. Theo. Presser, extending over a period of four or five years, I have found him to be strictly correct in all his representations, accurate in his accounts, and most prompt and obliging in filling orders for all kinds of musical merchandise, even such as would be difficult to procure. I can therefore cheerfully recommend him as one deserving confidence and patronage.

OTTO SPAHN, Music Teacher.

Copies of Mason's "Touch and Technic" received. I have for a long time used "Mason's Techniques" with the most satisfactory results.

I find in "Touch and Technic" many new and valuable ideas, and I am certain that it will meet with the hearty endorsement of all teachers who are interested in securing for their pupils an artistic touch. In my opinion it should be the "morning walk" of every pianist, teacher and student.
GILMORE W. BRYANT.

Your new work of "Touch and Technic," by Wm. Mason, came to my desk last week. I have carefully examined it, and find in both the text and illustrative figures a decided improvement over the same exercises in "Mason's Techniques." I have relied upon these "two-finger exercises" to establish the principles of piano touch and technic more than any others, for the past ten years, and I think that their importance will justify this separate and improved issue. A careful and continued use of them will satisfy any one of the correctness of the principles set forth.
J. W. ROGALSK.

The five copies of "Touch and Technic" have been received, and I am truly glad to have these indispensable two-finger exercises in such a convenient form for placing in the hands of pupils. The illustrative cuts are very comprehensive and of great help in understanding the manner of practicing the various touches. The print and type are clear and the whole work attractive.

A. F. NEWLAND.

The publication of Mason's finger exercises with the theoretical explanation of touch and technic is a masterly touch, and ought to be considered by every progressive piano teacher as a great help in that difficult task of forming artistic touch.

Your idea of such publication has, therefore, filled the vacant space for our younger generation of teachers. No pupil, no matter how well advanced, can afford to be without a copy of "Touch and Technic," and to the beginner it will prove a great saving of time and work.

EDWARD MATERHOFFER.

Have just received your beautifully published "Touch and Technic," by Mr. Wm. Mason, and have commenced a thorough and careful study of the same. It is just what I have wanted a long time. Thanks for your perseverance.
M. T. WOLLEY.

I have received a copy of your new edition of Mason's "Touch and Technic;" it is decidedly the best, cheapest and most practical edition I have seen. I regard this work as the best for developing finger strength, sensibility of touch, and equality of finger power, of any work I know of.
F. D. BAARS.

I have used Mason's system of technics for the last eight years with the most satisfactory results, and consider his the best, most practical and thorough work of the kind in existence. While other works on the subject have their peculiar value, there are none which, like Mason's, grapple so successfully with the mechanical difficulties of the pianoforte, which yield even in the most obstinate cases to his system. It seems to me that no other work can teach a pianist to acquire the position of arm, wrist, hand and fingers most conducive of the required results in so short a time, and with equal thoroughness.
T. L. KREBS.

"Touch and Technic," by Wm. Mason, duly received, tested, and not found wanting—just what I have been wanting. If we are ever to have "The American School," why not use this method as one of the chief corner stones? And Dr. Mason as the chief architect.
H. H. JOHNSON.

I have received the copy of the Musical Mosaic edited by Mr. W. F. Gates, and am greatly pleased with it. I have seen similar books in other languages, but none compare to Mr. Gates' collection, nor with the elegance of the edition as gotten up by you. Every intelligent person ought to have a copy of this excellent book.
KARL MARZ.

I am much pleased with "Touch and Technic," by Mr. Mason, as published by you. I have for several years used the system of touch and technic, and my pupils, and am glad to have it for pupils' use, in its present convenient form.
W. B. COLSON, JR.

After trying for several years to select suitable music, studies, etc., from catalogues, it is a relief to the conscientious teacher to find a way which enables him to do so from actual knowledge. Allow me to express my appreciation of your endeavors in that direction, and to say that never before have my orders been filled so intelligently, promptly and exactly, as they have been in my dealing with your house.

I shall do my best to recommend to every teacher of my acquaintance your manner of placing music on sale, as not only convenient, but, outside of the larger cities, as the only possibility of working up to and maintaining a high standard of both technic and art.

F. HENRY.

Have received pianoforte instructor, by J. H. Howe. I like it very much. It is most excellent.
With kind wishes, I remain yours sincerely,
RIVE-KING.

NERVE CONTROL.

BY ARTHUR M. STRAUB.

To become a successful performer on any instrument we must use such exercises as will strengthen our nervous system. For instance, notice the average pianist or violinist. He may have a much finer musical organization than his more successful brother who may be a virtuoso of the first rank, but yet his nervous condition will not permit of him becoming such a wonderful performer. He may strive to equal his brother in technic. And yet the greater his efforts the further away he finds himself from the lofty pinnacle of his aspirations; and the consciousness of his musical superiority over his brother increases him at every turn, and he gives up in despair, to become a worn-out, nervous teacher, while his brother continues to steadily climb the dizzy heights of virtuosity until his musical accomplishments far exceed those of the former.

Now just look for a moment over the immense field of pianists and see for yourself if you won't find *hundreds* of teachers who have studied the same studies fully as many hours and certainly as conscientiously as either Madame Rive-King or Teresa Carreno, and yet are nothing but nervous wrecks, who, when asked to play, fairly stumble through a piece, and increase the tempo until the mind fails to keep up with the fingers which, in consequence, get beyond control, and finally end in as much confusion as a child's block-house. In other words, they have taken their allotted nerve power and utterly ruined it by practicing faster than the mind—which is the key to all operations, whether musical or mechanical—could travel, and consequently, a failure is the unavoidable result. While, on the other hand, there are such performers as Teresa Carreno or Camillo Urso, who are steadily improving and astonishing the world with their wonderful performances, everywhere arousing the warmest enthusiasm. Their success lies in the fact that they practice *slowly* and have every piece or study under absolute control of the mind, and thereby steadily improve their musical conception, and at the same time build the nervous constitution so as to have at all times great reserve power, which is largely the key to their great success. A word to the wise is sufficient, hence I will close this article, written in the interest of the ardent but sometimes imprudent student of virtuosity.—*The Song Friend*.

ARTISTIC DEVELOPMENT.

DR. ADOLPH B. MARX.

FROM the excellent work "The Universal School of Music," the following striking quotation is taken:—

"It is our duty especially to warn against that prurient vanity which delights in displaying difficulties overcome, technical dexterities acquired, and to turn a view to astonish others. Nothing is more foreign to genuine art, which was given to raise us from the narrow sphere of personal existence and personal feeling to the region of universal joy, love and enthusiasm; nothing is more inimical and destructive to all true love, for and enjoyment of the musical art, than this poisonous miasma which spreads itself over the practice as well as the productions of that art; nothing is surer to drag the mind from the purifying atmosphere of artistic activity down to a close and painfully oppressive region of envy, jealousy and selfishness, than this ill-conceived desire to shill; nothing, finally, reveals more clearly to the intelligent observer the wide gulf that separates vanity from true perception of art, than this mistaking of an external means for a legitimate purpose. And yet, how common are such vain desires and efforts in our concert-rooms and private circles! How seldom is it the real intention of our virtuosos and amateurs to delight their hearers; how much more anxious are they to create astonishment among the less-practiced or unartistic crowds, by newly-invented sleights of hand, the legends of a Dehler, Heugl, Tschurg, or other virtuoso, may be the name of the latest of these ill-considered composers. And how often do we find teachers encouraging such doings, in order to gain new pupils by applause obtained in this manner. The lowest, most unconscious, and merely sensual enjoyment of music, the most superficial delight in a tipping dance, a tango, or more rather, and fruitful than this widespread abomination, a chaste

and feeling performance of the most insignificant ballad, or the lightest waltz, is, to a man of real musical knowledge, a better proof of the abilities both of pupil and master, than those prematurely forced, and, after all, exceedingly cheap artifices of vanity.

A proper artistic education, like genuine art itself, does not aim at mere mechanical proficiency, which constitutes the mere technique. It does it, it gives great value upon mere external contemplation, which leads away from the living fountain of art to dead abstraction; but is directed toward the soul and essence of the thing. The task which it proposes to itself, is to impart to every individual, or at least to as many individuals in a nation as possible, the right idea of the real nature and object of art, and to ripen this perception into active life.

This task divides itself into two distinct operations. The first is to discover in the student the germs of artistic susceptibility and talent; to awaken and animate them, to remove the obstacles tending to obstruct their growth, and to train and foster them, so that they may become living powers. The second is to take from the highest artistic point of view, a survey of all that art is intended to effect, or is capable of effecting, and has already achieved. All this, or as much as each individual is capable of receiving, is now to be imparted to the student. It is not then, hand or ear only which it purposes to teach and train; but it aims at penetrating through the medium of the senses to the soul, and, by exciting his feelings, awaken his artistic consciousness.

Such is the task of a proper artistic education, sketched in fugitive outlines; the training of the natural abilities, of feeling and understanding, to the highest attainable point of perfection. This is the only means and indispensable condition of a really pure and complete enjoyment of all the blessings which art can bestow; this is also, more or less, the clearly perceived aim of all those who devote their lives and energies wholly or partially to artistic pursuits; this is especially, whether it be or be not acknowledged, the undeniable and indispensable duty of every teacher.

THE ETUDE.]

CONCERTS AND LESSONS BY PHONOGRAPH.

BY EDWARD BAXTER PERRY.

My Dear Etude—I feel convinced that many of your readers share my own ignorance concerning the vast practical value of the phonograph record of this most wonderful of modern inventions, as applied or applicable to our own art of music, and will be interested in a brief account of some experimental tests which I have recently made in this connection.

During my last professional visit to Topeka, I was a guest in the house of the Western agent for the phonograph, and was thus afforded the amplest opportunity for investigating in a leisurely and thorough manner the capabilities of the phonograph in recording and repeating pianoforte music; and I at once became convinced that this machine, when fully developed and in its general use, which is sure to be only a matter of a few years, will cause a stupendous and hitherto undreamed of revolution in the methods and manner of the musician's professional work.

I need not describe the machine itself. The leading newspapers all over the land have made all readers who pretend to keep abreast of the times familiar with its form, its fundamental principles and its almost incredible claims, by means of more complete and more scientific descriptions than I have either space or technical knowledge to attempt. I will confine myself, therefore, to an account of the practical workings and results in application to our specialty.

The machine was placed upon an ordinary light-stand in my friend's music room, about ten feet from the piano; the small end of a mammoth tin funnel was attached to the recorder by a rubber tube, the large end resting on the back of a high-backed chair, perhaps a yard from the open lid of the grand piano. Thus the tone from the instrument was caught and focused upon the diaphragm, as the rays of light are gathered by a burning-glass. I took my seat at the instrument, I must confess, with much misgiving, and in a position in front of this mercilessly accurate reporter than I have ever felt in facing the most critical of audiences; for I felt that here one false note, or the least flaw in technique or rendition, would live, not, as in my concert work, only in the memory of some unfriendly listener, or the newspaper columnist of the next morning, but would repeat itself indefinitely throughout countless performances, bearing perpetual witness to a single mistake, whose discordant echoes could be hushed henceforward—nevermore! I had, in addition, the still more uncomfortable and uncanny sensation which a man might feel in resigning, before some of the high priests of the patent invention, which was to duplicate himself indefinitely, and thus reduce him to a cipher.

My friend touched the lever starting a little electric motor—a mere toy—scarce larger than a lady's workbox, and a slight buzzing sound, like the running down of a

clock, warned me that the experiment had begun. I played several selections, embracing the widest possible variety of musical style and mood, merely waiting between them long enough for a new cylinder to be adjusted to receive the impressions when the old one became filled. The sensitive glass diaphragm quivered, sympathetic to every faintest vibration of tone. The sound, as you may be aware, is not conveyed to the smooth surface of the revolving cylinder, registering with absolute precision, not only all the music which I intended for it, but with delicate accuracy, subtler than the finest stir of conscience on the most hyper-sensitive human spirit, several little slips and blurs, and an occasional indistinctness of phrase, or slight inequality of touch so infinitesimal that neither myself nor my most critical friends had been able to detect them before.

When a number of records had been successfully taken, I changed my seat for an easy chair beside the machine, and placed in my ears the double-receiving tubes, which a spring holds in place like a pair of spectacles, so that the hands are free. One turn of the lever transformed the machine from a recorder to a reproducer, and I became the recipient of a revelation of the marvels of modern science well nigh supernatural. Who has not often wished to hear, as I now was, some power the gigantic as, to see ourselves as others see us? I had then the first opportunity of a lifetime to realize this wish, at least so far as my musical personality was concerned.

The first thing I heard above the low hum of the machine was the question, in my own voice, distinctly recognizable, "Are you ready?" I had forgotten asking it just before beginning to play. Then came the music, clear and full, in a tone about as strong as that of a good piano heard across a fair-sized concert-hall, and in quality a nearly perfect reproduction of my own on the grand I had been using. Every phrase was rendered exactly at the pitch and tempo of the original, with each minute detail of accent, inflection, retard and crescendo, photographically correct, faultless in its nicety. These musical records once properly taken can be audibly reiterated an indefinite number of times, till the cylinder is destroyed; just as a letter can be re-read till the paper on which it is written is worn out by handling; and such cylinders can be mailed to any distance, and their records made audible on any other machine at the other side of the world, and after a lapse of twenty years, as well as when the impression is fresh. A moment's reflection will show any one that, with such limitless possibilities are thus opened to the music of the future.

It has been my habit, and I think that of most musicians, when the possibilities of the phonograph have been referred to, in conversation or in reading, during the last few years, to feel a certain animosity to the little machine, which, on acquiring full powers and coming into general use and demand, would seriously threaten the career of the concert performer, and perhaps put an end to his vocation altogether; and it has been only our confident assurance that nothing of the kind was really likely to happen that has given us peace of mind in this matter. But the most apt and skeptical must acknowledge, on investigation, that the development and universal adoption of the phonograph are not only certain, but imminent, and whatever view the musician may take of the matter cuts no figure. The phonograph is bound to be, though the whole musical profession should go to destruction under its influence. We may as well begin by recognizing this fact, and having done so, we shall see that a more profound examination of the state of affairs, under the new conditions, shows a far more promising outlook for the concert performer than the first cursory glance. Indeed, it is my opinion that the advantages resulting from the development and establishment of the phonograph will far outweigh the disadvantages, and that the musical profession will return the heartiest vote of thanks to the little ally, which, when seen approaching from a distance, was regarded as a foe.

Time was, when the Greek and Roman civilizations were at their height, and the human tongue in spoken power to express them in graphic language, was exclusively restricted in influence to the few auditors whom he could gather at his lectures, within sound of his own voice, and the fewer who had access to the laboriously written manuscript copies of his works. To-day an author's books are read by thousands of tongues in spoken power. His public is the civilized world; not only in his own day, but through all subsequent generations. The musician of the present is dependent upon his concert audiences, subject to the influences of the weather, distance, other engagements, and the like. The phonograph promises to do for him, in the future what printing has done for the literary artist, expanding immeasurably the domain of his power and influence.

It is true, the day will come—nor is it far distant—when a person living in New Mexico or Washington Territory, by possessing a phonograph and purchasing a few records, will be able to see and hear, in his own solace, beside the cheerful fire in his own drawing-room, and listen to the finest music rendered by the best artists of the great musical centres. And when that day comes, doubtless the traveling concert company, like the traveling bard, will go out of date, and possibly all public

concerts and recitals come to an end. But the artists, instead of moving in a body to the poorhouse, will give their concert, O happy thought! at home, under the most favorable conditions, in their happiest moods, untroubled by travel, undisturbed by rushing programmes, late arrivals, the conservatory students whispering on the front seats, and the boys eating peanuts in the gallery. Prepared cylinders, bearing the signature of the artist, to stamp them as genuine, will be sent out from every music room in the country, to all parts of the world, and the best renditions of the best music can be heard at any time, in any home, at no trouble and comparatively little expense.

To judge, then, from personal and pecuniary considerations, which form but a narrow basis on which to ground our opinion of a new and great invention, we shall find the chief advantage for which musicians have to thank the phonograph in the inestimable service done to all interpretative art, by placing it on a par with creative art in universality and longevity. There are two grand divisions, or, I may say, two hemispheres of music, the creative and interpretative; and between them flows a mighty sea, though many of the great musicians of all ages have been natives of both and had free right of passage from one to the other. The creative is the more prominent in each. Others have been strictly confined by nature to but one, and have found it impossible to flourish or to labor in the other. Now, these two hemispheres are equally fair, equally seductive, equally glorious; but that called interpretative has always suffered severely from the mighty disadvantage, from which the other is wholly exempt. It has ever been subject to periodical overflows from the great tidal wave of oblivion, which submerge every inch of its surface and obliterate every vestige of the labors of its inhabitants. Men of brilliant talents have toiled from childhood to old age, and when the completed edifice shone resplendent and dazzled every eye that beheld it from the other shore, and when fame came to dwell in it, suddenly it fell, and the waters washed over it, and where it stood there was no trace forever. No man could build him a temple so strong, or could write his name upon a pinnacle by thought, but with his death all record of his life and labors passed away and his works were lost utterly to the world. Meanwhile the works of his brothers on the opposite shore, though no loftier and no stronger built, towered majestic, and but gathered glory with the passing years. The work of the interpreter in this land was swifter than there, and in search of it many migrated beyond the sea, there to labor in a climate less congenial and with tools less effective.

The phonograph is the ingenious little weapon by means of which the interpretative artist shall conquer death and win his way to immortality equally with the composer and the author.

What would the musical world now give for a few cylinders bearing faithful record of the piano playing of Beethoven or Chopin, or of an aria by Malibran?—treasure-houses, which gathered and preserved for posterity the precious tones as they fell from lips or fingers, since dust in their coffins. Had our recently deceased great master of the pianoforte, Franz Liszt, lived just a few years later, or had Edison lived but a few years earlier, we might all enjoy at will, in our own studios, that divine interpretative power, which by those who knew him well in both, is held to far outrank his creative power, and which perished with him—wasted, lost forever, the only species of total annihilation known in the universe.

From an educational standpoint, the phonograph will prove itself of the greatest possible value. The pupil, at any distance, places himself in communication with the leading instructor in Boston or New York, and is advised what to study. When the lesson is prepared, he plays it into the machine precisely as he would to the teacher, asking what questions he wishes, and sends the record to his chosen master. He then reproduces the pupil's performance, note for note, with the accompanying questions, once or several times if necessary, and then answers on another cylinder, playing passages here and there as illustration, and interspersing comment, criticism and advice as needed; at last, giving a model interpretation of the work for the pupil to keep and copy. He mails the cylinder to pupil, who reproduces the record as often as requisite, to gain from it all possible information and inspiration. Lessons by mail would thus become entirely practicable, and in some respects better than upon the present plan, as the pupil, who at any time have immediate access to the advice and example of his teacher upon any given portion of the lesson or any composition which he had ever studied.

It is true that at the present stage of development reached by the phonograph, the slight buzzing, scratching noise made by the machine is a defect, but the machine is being constantly and rapidly improved, so that we can look ultimately for the entire obliteration of this fault.

The writer confidently anticipates the day, unless railroad accident or Missouri hotel cooking should bring his career to an untimely end, when he shall give concerts and lessons from his Boston music room to the dwellers in the Sandwich Islands by phonograph.

* THE NEW STANDPOINT OF ARTISTS.

FROM THE DISCOURSE OF M. THE PRINCE OF CHIMAY, PRESIDENT OF THE BOARD OF OVERSEERS OF THE ROYAL CONSERVATORY OF MUSIC, DELIVERED AT THE COMMENCEMENT OF 1888, TRANSLATED FOR THE ETUDE BY MRS. FLORA E. MATTHEWS.

In addressing myself to the teachers as well as to their pupils, I wish to speak of a visible change which becomes more evident every day in the public taste, and should have its reflection in the quality and direction of study. At a certain period it sufficed to attract and interest the public by producing before it either an accurate work, or a mechanical execution, where the difficulty overcome showed real virtuosity. If I may so express myself, musical "acrobaticism" was in vogue, and any artist sure of a certain daring of execution, any composer endowed with some melodic faculty, would be able, with a slight complement of classical knowledge, to please a numerous public and catch their applause.

But to-day all is different in this perilous career, crowded like all others, where excessive competition surrounds the success of all with uncertainty. The time of pure virtues of composition or of execution is past. It is no longer sufficient to be able to produce a melodic phrase adequately accompanied, or a mechanical skill equally brilliant. It is demanded of composers, and, also, of the executants, to be skillful and at the same time poets. It is necessary that thought address itself to thought, and that which was formerly the principal thing, the mechanical skill, shall be only the accessory, the modest vehicle which puts spirits in communication, the language by which they understand each other. In order that the public, to-day, listen and be interested, it is necessary that the one who addresses himself to it should not content himself with "reciting." It is necessary that he "speak," and that he have "something to say." Without this interest is diverted and dissipated, and the halls empty. They can no more be filled except by the prestige of some renowned name well-known for affording this intellectual exchange of which I speak.

But what an arduous and uncertain task for those who embrace the artistic career! What I say is true in all branches of art. Who can expect to succeed? Who can be sure of having in himself at the end of his studies this incomparable faculty, which alone can conduct to the goal? Yet there are very few persons who are not endowed in some degree with an artistic individuality capable of being developed. The point is, of arousing the consciousness of this individuality, of bringing it out, of improving it; in a word, of manifesting it. To be sure, a beautiful voice, certain natural dispositions which lean toward such and such an instrument, are precious elements and favorable indications. But one cannot hope to succeed with *work only*. It is necessary that the result of this labor, of which the severity cannot be diminished (rather on the contrary) be so controlled as to place it at the disposition of a person who knows how to serve himself with it, as the fingers avail themselves of an instrument. It is necessary that the execution be certain enough not to occupy him; that it respond to the necessities of the transmission of thought but that it must not step beyond this rôle, nor pretend to the first place, which does not belong to it. It is necessary that it be *perfect and humble*.

One cannot, then, escape from beginning by acquiring mechanical skill with no less care of work and of study than formerly, since he ought not to be less finished. But it is necessary to add something else, and this "something else" is all. It is this which makes one an artist if he does it. It is the culture and development of the *thought*, of the "individuality," of the student, in order that he may be able by means of them to evoke the spirit of his public, interest it, captivate it, charm it, and compel its attention to that which he has to say.

There is, then, a time in the studies where students, and it is to them that I address myself, ought to reveal their personality to their professor, try to bring it out, and mark their work with the seal of his approval; and it is to these moments of artistic education that the professors, I address myself to them also, ought to be attentive to seize in the pupil the first indication of the

existence of this precious personality, without which he will not be able to succeed, and thanks to which, on the contrary, he can aspire to success in the artistic branch he shall choose.

I know that this is what our professors strive to do, but one cannot too often call their attention and their care to this point. They ought to strive to train the personalities presenting themselves before the public; if in the domain of composition, with a music drama where the music no longer figures as a sort of accessory accompaniment, but becomes an active part and reveals a poetic conception and a musical conviction; if it is in the domain of execution, with a *personal interpretation*, which shows the artist or producer himself, or, better, identifies him with the author of the work which he executes—reproducing this work, not alone with the voice or with the fingers, but especially in the *thought*, *recomposing it, as it were*, before his audience, and making it his, in order to place those who hear it in communication with the spirit of the composer, and with his own spirit, which ought not to confine itself to watching the correctness of the execution, but must here play the principal rôle.

It is to this point that artistic education ought to lead; it is to form artists who may be "themselves," and who bring to the public before whom they present themselves the interest of their individuality. This is a task worthy of our learned professors, worthy of our establishment, which has in its annals many imperishable names, and it is our duty to maintain the list unbroken.

[FOR THE ETUDE.]

OBJECTIVE AND SUBJECTIVE INTERPRETATION.

ANNETTA J. HALLIDAY.

"She never plays a piece exactly as it is written!" exclaimed a teacher, in speaking of a pupil to a group of friends one day. "*Pianissimo* are as apt as anything to the *fortissimo* with her. It always seems to me that she dictates to the composer, instead of listening to him. One would think it a new composition each time he hears her play it. She infuses passion into the music, she doesn't let it infuse passion into her."

"That tendency should be subdued," remarked another musician, *sotto voce*, "I never encourage a pupil to overdo anything. Adhere rigidly to expression marks, and make the performer analyze all he plays. When a pupil plays Chopin, I want Chopin, not the pupil."

The slight conversation, awakening several stray channels of thought, suggested the title of this sketch. Should our pupils be individual or subordinate, should they reawaken or recreate, should they be exact at the risk of being monotonous, or emotional with the result of being incorrect? In a word, should their interpretation be from within or without?

The triumph of genius in musical expression is by a sudden stroke of emotion, a flash of personal magnetism to captivate and hold enchained the feelings of an audience.

Liszt, with his incomprehensible virtuosity, has most fully demonstrated this, so also has Rubinstein.

Outward forms express the idea of the beautiful in the plastic arts, and the ideal is conveyed through the eye instead of the ear, but music, that strangest of gifts to man, creates from a spirit-world of its own, and where positive expressions fail us, the magic art-form of music steps in.

Painting produces only by imitation; Raffaelli's Madonnas were but the faces of the women he loved the best; Jupiter or Christ is never represented as more than a man, either fiercely beautiful or sorrowfully beautiful; but in the superb swell of a Magnificat or the soft sigh of a *Misere*, in the grand crash of an *Overture*, or the passionate pathos of a single tenor note, how the frivolity and hurry of the world sink into nothingness, and the human heart wakes up to the unspoken dreams, the nobler motives, the gracious charity, which have slumbered under much that was sordid, tedious and pointless in the routine of life. Man remembers all that he is and might have been, and mourns—as the dwellers in Arcadia mourned over their exile—for his better nature lost.

To the really great artist we must look as the exponent of the dualism of man; he not only reveals the emotions felt by the composer while creating his work, but he uses the composition also as an irresistible medium of self-revelation.

However, if choice between the two renditions be-

comes necessary with a pupil, I would never encourage objective playing to the utter exclusion of all the subtle shades of intensity which may exist in his bosom, for every composition worthy of the music possesses certain elastic qualities which allow the player's own individuality free scope. I would place feeling foremost in a musical organism—feeling, enthusiasm, sympathy, imagination, with a liberal amount of intellect and earnestness.

A student should be urged to merge his whole identity into the piece he is playing, for then and there only will he find out what that music will say to him, and he must believe strongly also in the power which it may exert.

What voices first chanted to Pergolesi his glorious *Salve Regina*, and where did Mozart hear the awful cries of the risen dead come to judgment?

To convert others, one must first convert himself; Cromwell, Napoleon, Zoroaster, Mohammed believed intensely in their own missions, and owed their influence on the people to that belief.

It is a good plan for scholars to learn and hear as much music as they can, as they thus become better acquainted with all that has been written. It is almost better to risk being bitten by the snake of satiety than to become opinionated on the strength of four or five pieces, and show, like Miss Prigby, in *French*, a contemptuous tolerance for Rossini, a dislike for Mendelssohn and a sardonic smile for anything that is not Bach or Brahms.

Bilow is an almost perfect conception of the objective artist, so was Tausig, but these gentlemen never imparted a degree of novelty to their numbers. If the same piece chanced to be upon two programmes, the same effect was produced—never a change in the slightest degree.

Genius, meaning creative power allied with a taste for the beautiful, represents the climax of intellectual strength, and the subjective player will always tower, Mont Blanc-like, over the objective, simply because he has more genius.

The finest executive musician, be he artist or pupil, is the one who, after having carefully studied the composer, expresses himself.

QUOTATIONS.

Nothing is denied to well-directed labor.—Sir Joshua Reynolds.

Every one has a fair turn to be as great as he pleases.—Jeremy Collier.

No school is more necessary to children than patience, because either the will must be broken in childhood, or the heart in old age.—Richter.

Success is a fruit slow to ripen.

Even power itself hath not one-half the might of gentleness.—Leigh Hunt.

Contact with the powers of others, calls forth new ones in ourselves.—Webster.

Let all that is called life be sacrificed to noble aims and to a sanctuary of art.—Beethoven.

The most important thing for a musician is to refine his "inner ear".—Schumann.

Take fast hold of instruction—far she is thy life.

The doorstep to the temple of wisdom is a knowledge of our own ignorance.—Spurgeon.

The heart has reasons that reason does not understand.—Bosquet.

The beginnings of all things are small.—Cicero.

Knowledge is proud that he has learned so much; wisdom is humble that he knows no more.

It is more difficult to stop in a downward than in an upward path.

One of the sublimest things in this world is plain truth.—Bulwer.

Learn to say "No," it will be of more use to you than to be able to read Latin.—Spurgeon.

To know how to be silent is more difficult, and more profitable, than to know how to speak.—Fée.

We often do more good by our sympathy than by our labors.—Canon Farrar.

The greatest triumph of a teacher does not consist in transforming his pupil into a likeness of himself, but in showing him the path to become his own individual self.—Ehrlert.

Musical theorists without too lively an imagination are the best instructors; but as critics they are frequently cynical and unjust. The most gifted composer is rarely a logical instructor of the principles of his art; yet, more,—it is said that no eminently successful composer ever wrote a well digested treatise on the theory of music. Cherubini, perhaps, may be considered the only exception.—Ella.

LOURE IN G. BOURRÉE.

From the 3rd Violoncello Suite.

BACH

Arr. by SARA HEINZE

In the following bright piece, the observance of the staccato is of the utmost importance. Melody tones staccato, (a) when unaccompanied in the same hand, as in the first two tones of the piece, are to be played with a finger staccato, made by picking the keys with the point of the finger, as one would pick the strings of a guitar. In this touch, the hand moves little or none at the wrist, but the wrist must be held loosely. In accompanied staccato tones of the melody, like those in the second beat of the first measure, (b) a hand staccato is used, the hand rising from the wrist. Heavy accents, like those of the first beat of the first, third, and seventh measures, (c) are played with a touch, in part at least, produced by allowing the weight of the arm to fall upon the chord. This, when properly done, elicits a powerful tone with very little exertion. Care must be taken to balance the hand in such a manner that the melody-tone preponderates. All legato marks must be carefully observed such as those in the first beat of the fourth measure, (d) first three notes of the fifth measure, etc. Long tones in the middle voice, like the E in the eleventh measure, (e) are intended to sound throughout their entire length. They must be sounded a little more forcibly than if they were of shorter duration, in order that the tone may linger upon the ear. Very sharp dissonances, like those in the fourth and fifth measures of period V, have to be accented with great force, otherwise they sound like mistakes. The long legato phrase in period VI must be observed. In short, carefully conform to all the directions of phrasing and expression, and continue to do this until you realize the many other variations of intensity which these marks imply. It is very important that this piece be memorized. It is of such a manly character, that it benefits the musical mind to master it.

Allegro moderato.

2.

f (a) (b) (c) (d) *p*

II

f (e)

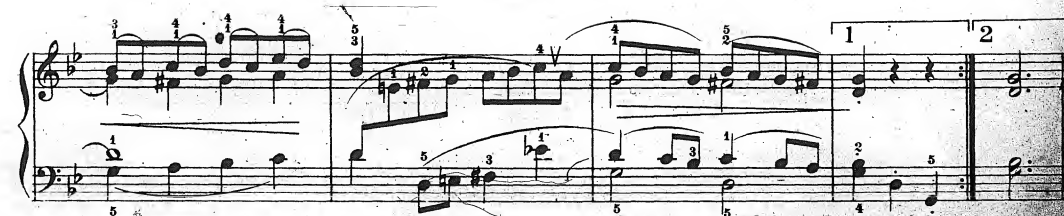
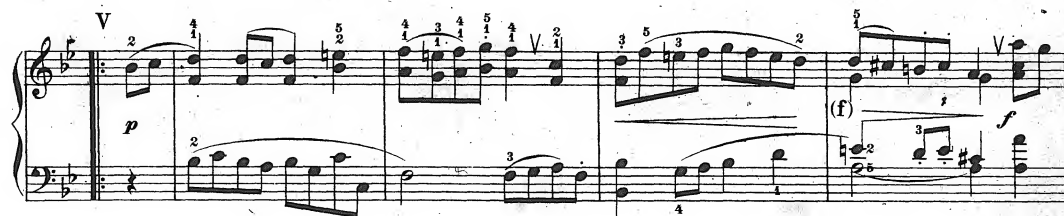
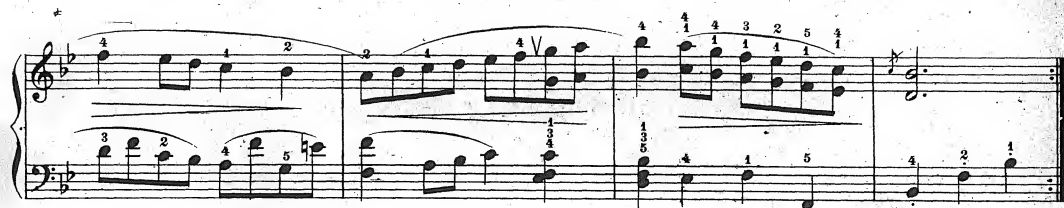
First system of musical notation, measures 1-4. Treble and bass staves. Treble clef, key of D major. Bass clef, key of D major. Fingerings are indicated by numbers 1-5. A 'V' (accusando) marking is present in measure 1. A Roman numeral 'III' is placed above the staff in measure 3. Dynamics include *f* in measure 3.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble clef, key of D major. Bass clef, key of D major. Fingerings are indicated by numbers 1-5. A 'V' (accusando) marking is present in measure 5. Dynamics include *cresc.* in measure 5 and *ff* in measure 6.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble clef, key of D major. Bass clef, key of D major. Fingerings are indicated by numbers 1-5. A 'V' (accusando) marking is present in measure 9. Dynamics include *p* in measure 10 and *pp* in measure 11.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble clef, key of D major. Bass clef, key of D major. Fingerings are indicated by numbers 1-5. A 'V' (accusando) marking is present in measure 13. Dynamics include *p* in measure 14 and *f* in measures 15 and 16. The system ends with a double bar line and the word *Fine.*

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble clef, key of D major. Bass clef, key of D major. Fingerings are indicated by numbers 1-5. A 'V' (accusando) marking is present in measure 17. Dynamics include *p* in measure 17.



*D.C. al Fine
senza repetizione.*

No 2. Müssiggang. (Idleness.)

HELEN A. CLARKE.

Andante sostenuto.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system begins with a piano (pp) dynamic. The second system continues the melody. The third system includes a crescendo (cresc.) marking. The fourth system includes a crescendo (cresc.), a forte (f) marking, and a decrescendo (dim.) marking. The score is written for piano with treble and bass staves.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system concludes with a *ritard.* (ritardando) marking.

Second system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system includes a *a tempo* marking and concludes with a pianissimo (*pp*) dynamic.

Third system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system includes a *dim.* (diminuendo) marking and concludes with a *ritard.* (ritardando) marking.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system includes a *ppp* (pianississimo) dynamic marking at the end.

-To-
MISS KATE CUBBAGE.

MOUNTAIN CHAPEL.

For the Piano, by

ROBERT GOLDBECK.

MODERATO: $\text{♩} = 104$.

A *p*
Ped. Ped. Ped.
Ped. Ped. Ped. rit. Ped. Ped. Ped.

ben p
B
rall.
p C

LISTESSO Tempo (Same Tempo): $\text{♩} = 104$ like: $\text{♩} = 104$

D f
f E

sempre f
poco diminuendo.
f

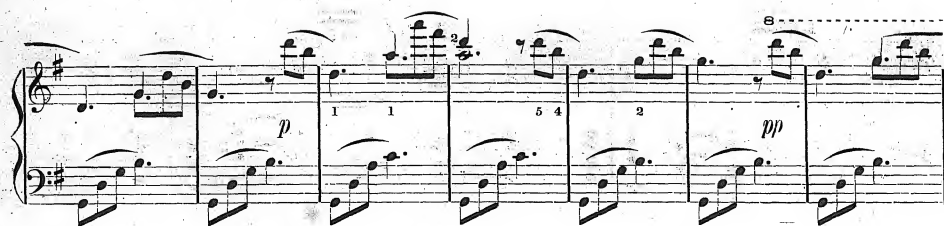
The tied grace notes at A serve to indicate a special manner of breaking chords, throwing them together towards the center notes. This should be done lightly and evenly, combined with fullness of tone, within the *piano* shading. At B the added *ordinary* arpeggio sign suggests precedence of the left hand in the 'throwing together' of the tones. The left hand concord *, at C, sounds best played strictly together; small hands will arpeggio it. The melody, intoned at D, resides in the upper part of the chords, and should receive prominent force and weight of finger. The triplets at E and similar places, should be executed with single hand-throw. The Pedal may be taken, not so much for general Pedal effect as to join the chords of longer value, where the fingers cannot accomplish continuous sound (chord legato).

NOTE.—It is often preferable in cases of that kind to take the Pedal after striking the chord, leaving it at the moment of playing the next chord.

* For two notes that harmonize, we may use the term "concord"; for more than two: chord!

GOLDBECK'S MUSICAL ART.—(2)

—Copyright by Robert Goldbeck.—



The religious theme may be given with breadth and some force, while the periodically recurring triplet eighths should be kept subdued and more distant of effect. At I greater force and much larger sound.

mf *agitato.* *poco forte.* *f* *cresc. molto.*

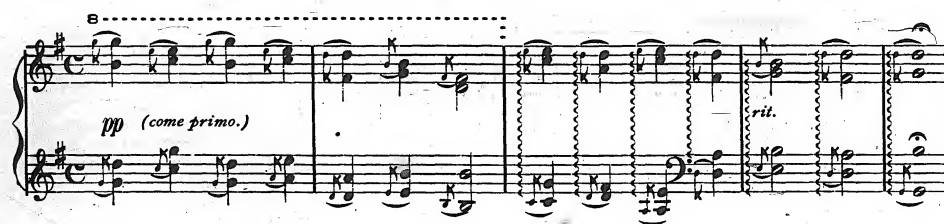
f *rit. pesante.* *a Tempo.* *Tremolo ad lib* *rit.*

pp *sempre pp* *L* *R*

mf *L* *R* *f* *L* *R* *rit. pp* *Come primo.*

mf *1* *2* *3* *1* *2* *3* *1* *2* *3* *1* *2* *3* *mf*

At **K** the Tempo may be a little accelerated.—At **L** effect similar to that at **G**.
 GOLDBROOK'S MUSICAL ART.—(30)



LA ZINGANA.
Danse Hongroise.
FRAGMENT DE SALON.

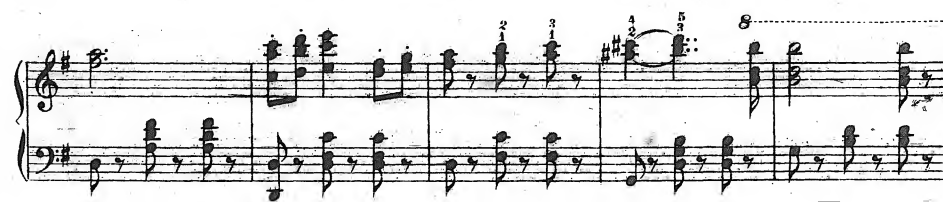
11

Fingered by
A. HAEVERNICK.

C. BOHM, Op. 102.

Allegro.

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro.' The first system shows the beginning of the piece with a forte (f) dynamic. The second system includes a 'leggiere' marking and a piano (p) dynamic. The third and fourth systems continue the melodic and rhythmic development. The fifth system concludes the fragment. The score is fingered by A. Haevernick, with specific fingerings indicated by numbers 1-5 above or below the notes.



Handwritten musical score on page 13, featuring six systems of piano music. The notation includes treble and bass staves, with various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody with a *p* (piano) dynamic marking. The third system features a more complex melodic line with many beamed notes. The fourth system shows a continuation of the melodic and harmonic development. The fifth system includes a *f* (forte) dynamic marking and a repeat sign. The sixth system concludes the page with a final melodic phrase and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some triplets and sixteenth-note runs. The accompaniment consists of chords and single notes. The score is divided into two systems, each with a repeat sign at the end.

3

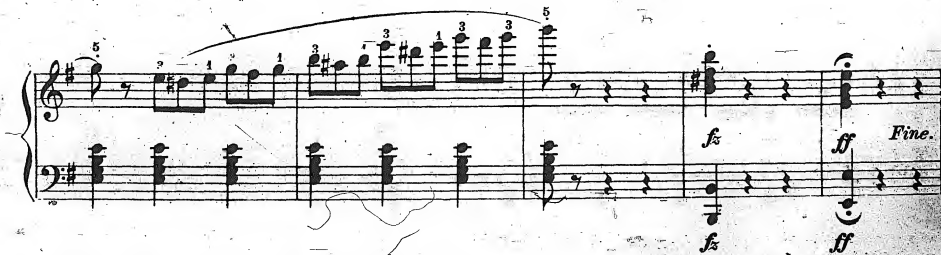
1 4 4

3 4

cresc.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The melody is in G major and consists of a series of eighth and sixteenth notes. The bass line is in G major and consists of a series of eighth and sixteenth notes. The piano part is marked with a forte (ff) dynamic and includes a crescendo (cresc.) marking. The voice part is in G major and consists of a series of eighth and sixteenth notes. The voice part is marked with a forte (ff) dynamic. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 2/4. The score is written in a standard musical notation style with a clear and legible font.



LITTLE SWISS MELODY.

Revised and Fingered by
A. HAEVERNICK.

(SCHWEIZER LIEBCHEN)

F. BEHR, Op. 503, No. 20.

Allegretto.

mf

riten.

a tempo.

p scherzando

mf

gioviale

f

ff

NEW PUBLICATIONS.

1. LOVE SONG FOR PIANO. HENRY SCHÖNFELD, Op. 1. Clayton F. Sumney, Chicago.

This is a simple, quiet melody, moderately passionate. The accompaniment is in triplets throughout and there is a melody and an accompaniment for each hand. It is good and well written and will be found not only a pleasing parlor piece but a good and useful teaching piece for pupils moderately advanced.

2. THREE PIECES FOR PIANO. BY AUGUST SPANUTZ. Wm. Rohling & Co., Milwaukee.

- (a) Study (Butterfly Chase).
(b) Nocturne.
(c) Impromptu.

These pieces all have decided merit, both as regards style and contents. The first is an exceedingly difficult study in double fourths. It will be found productive and valuable by pianists who are far enough advanced to use it. The Nocturne is a palpable (and avowed) imitation of Chopin, but has merit of its own and is worth playing. The Impromptu is extremely difficult, partly on account of the speed (*presto*) and partly because there are many passages which are difficult to play well, even *allegretto*. They are all evidently the work of an accomplished and talented musician and pianist.

3. SIX PIECES FOR PIANO. BY GUSTAVE HILLÉ, Op. 66. Wm. Rohling & Co., Milwaukee.

- No. 1. Valse Caprice.
No. 2. Peasant Dance.
No. 3. Waltz.
No. 4. Waltz.
No. 5. Ballet Music.
No. 6. Waltz.

These pieces are ingenious and bear evidence of being the work of a trained musician, but they are not convincing or satisfying. They are not melodious nor are they sufficiently characteristic or significant to make up for the lack of pleasing qualities in melody and harmony. They are not very difficult technically; but the unusual, not to say strained harmonies will make them hard and ungrateful to pupils. It is very doubtful whether they are worth the trouble of learning them.

4. CANZONETTE. BY ALEXANDER LAMBERT. G. Schirmer, New York.

This piece is reasonably melodious, well written, not specially significant and not very difficult.

5. BERCEUSE FOR PIANO. BY HOMER N. BARTLETT. G. Schirmer, New York.

This is smooth, melodious, well written and characteristic, but not deeply expressive. It is of moderate difficulty.

- THREE PIECES. BY BERNHARD BOCKELMANN. Edward Schnberth & Co., New York.

1. Ballade, Op. 8, for Piano.
2. Polonaise de Concert, for Piano.
3. Romance for Violin and Piano.
No. 1 is a melodious and well written, but somewhat difficult piece. It will be found a valuable addition to the repertoire of advanced pianists.

No. 2 is a brilliant and effective concert piece; difficult, but not too difficult for advanced players.

No. 3 is an excellent piece for the purposes for which it is intended. It is in a fine lyric style, and the piano part is not a mere accompaniment, but an independent part, flowing and melodic in style, and displaying everywhere the work of a thorough musician. It is a valuable addition to the repertoire of violin or violoncello and piano pieces. It is well adapted either for concert or private performance.

- KLAVIERSCHULE. BY EMIL BRESLAUER. Carl Grünigier, Stuttgart, Germany.

A book for beginners on the pianoforte. The work brings with it the highest authority. The author is director of the Berlin Conservatory and editor of the *Klavierlehrer*, a periodical similar to *THE ETUDE*. It has already the highest encomiums from men like von Bülow, Henselt, Kindworth, Moszkowski and Scharwenka. It is a work of education to a future time demand, and is filled with pleasing melodies, which, for the most part, are of special interest to the German youth. Exercises are introduced with greatest care. There is nothing tedious about the book. The aim seems to be to interest the pupil with short pieces and studies and leave the severe work of education to a future time. The work will, no doubt, soon be issued in English, as it can be adapted to our wants with very little alteration.

- REVISED EDITION. LESSONS IN MUSICAL HISTORY. By John Comfort Fillmore.

The attention of the author having been called by the Directors of the Music Department of Notre Dame, of Maryland Institute for Young Ladies, to some expressions in his work which seemed to do injustice to the

Church, he at once took her criticisms into careful and thorough consideration. The result was that the changes suggested were cheerfully made, to the entire satisfaction both of critic and author. In view of these revisions, in accordance with the suggestions of so eminent an authority, the publisher takes especial satisfaction in recommending this book to the attention of all teachers in Catholic schools and colleges, in full confidence that it will meet their unqualified approval.

- SCRATCH CLUB. Poet-Lore Co., Philadelphia, Penna. Price 75 cents.

One of the most delightful books on musical topics which we have seen lately is "The Scratch Club," by Dr. Hugh A. Clarke, of the University of Pennsylvania. The title is somewhat puzzling, perhaps, to the uninitiated who do not know that "scratching" is the term applied by musicians to their own amateurish attempts on string instruments, and is associated in their minds with much that is most delightful in their art.

This particular "scratch" club consists of a quartette of musicians who hold very diverse opinions on the subjects which they discuss, and many a warm argument, which Dr. Clarke has handled with dramatic skill, is the result. After reading two or three of the discussions one begins to feel that the satiric Crabbe, the sober-minded Hazal and the rest are men that one has known, while not the least interesting character is Dr. Goodman, a liberal-minded clergyman, a kindly gentleman and with a passionate fondness for music, who is continually pouring oil on the troubled waters of discussion. He it is who brings them up with a round turn when they evince that inevitable human tendency to wander from the point and descend to personalities, and upon his suggestion many interesting problems which could only occur to the layman in musical art are brought up. Some of these points are the relative merits of vocal and instrumental music, the relations of aesthetics to music, the power of music for expression, etc., but so cleverly has Dr. Clarke presented all points of view through the medium of his characters that the problems are left to the reader himself to solve. We should leave out half the charm of the book if we only mentioned the conversations, entertaining as they are, for the gifted members of the particular *Scratch* club tell and write stories, and in these the versatility of the author becomes still more manifest, for they are written in several distinct literary styles. One of the best is the sermon read at one of the meetings by Dr. Goodman, purporting to be by a non-conformist divine of the last century. In this not only the highest spirit of the "mno guid" of the last century is caught, but the style is in strict conformity with what was considered elegant in those days, a marked characteristic of which were the almost cumbersome alliterative sentences. Another clever bit of imitation in style is the dry-as-dust introduction to the Egyptian papyrus, which itself also takes one back to the mysterious days of the ancient goddess Phthah.

One or two others we must mention: the satirical poem of Parks, which is as "heroic" in its construction as anything Homer ever wrote; instance this passage:—

"But list! how second fade beams his part
In this attempt to storm the temple of art;
With dainty steps he foots his dubious way,
Unhindered by those erring sons of clay,
His modest merit counts not sounding praise,
But like the violet, hides from public gaze;
That in the 'Scratch' he is one bright spot."

The other is Hazal's Allegory, which we advise all art enthusiasts to read and ponder over, for it contains much wisdom which they would do well to imbibe, and it expresses, we suspect, more nearly the views of Dr. Clarke himself on the subject of art than any other chapter in the book.

The literary and critical ability shown in this little volume are rare among musicians, having been possessed only by those who have been accounted the greatest in their art.

- MUSICIANS' CALENDAR. Silver, Burdett & Co., Boston, Mass.

This is a handsome and useful publication which we are glad to make known to our readers. It is intended to ornament the musician's studio. For every week of the year there is a leaf, which is torn off as the year progresses. Each leaf filled with sayings about music and musicians, which are strikingly valuable to the student of music. The calendar is adorned with a rich lithographic design which contains the portrait of John K. Paine, of Boston. The credit of compilation is due to Frank Morse, who has gathered many of the gems about music and placed them where they will be seen and read by more than between the covers of a book. The calendar can be procured through *THE ETUDE*.

- PALMER'S NEW PHONOGRAPHIC DICTIONARY OF MUSICAL TERMS. Published by the Author. Price 25 cents.

This little work is the outcome of various imperfect editions of pocket dictionaries. At a glance one can readily see that great care has been taken by the compiler to make the definitions and pronunciations accu-

rate. Confusion and uncertainty exist in our musical terminology, which Dr. Palmer has, to a certain extent, cleared away.

This little book contains about all the terms used by musicians. There are 2500 terms and abbreviations in all, which is sufficiently ample for all ordinary purposes.

RULES FOR MAJOR KEYS.

SHARPS.

No sharps or flats belong to C,
One sharp will show the key of G,
D has two and A has three;
In E are four and five in B,
The F sharp scale must then have six,
And for C sharp all seven prefix.

FLATS.

F natural one flat must take,
Two flats the key of B flat make,
E flat has three and A flat four,
And with D flat count still one more;
For six, the G flat scale is known,
And C flat makes all seven its own.

UNKNOWN.

[FOR THE ETUDE.]

FREQUENCY OF LESSONS.

BY F. H. LEWIS.

FREQUENCY and regularity of music lessons are important features of a thorough course of study. The same fundamental principles should be applied in study of music as in any other department of self-culture.

The public school system requires the attendance of scholars at least five days each week and at regularly prescribed hours.

The apprentice is required to be on hand daily at certain appointed times. So with the clerks, salesmen, mechanics and, in fact, nearly every one who has an object in life.

Musical study is looked upon by many as a study to be considered apart from other studies: to be pursued according to fluctuating whims in many cases, to be taken just to learn "a few easy pieces," to pass away the time, etc.

The old proverb—"What is worth learning at all is worth learning well"—is just as applicable to music study as it is to any other.

If anything is lacking in America to make the results of music study equal to those of Germany it is persistent application among our music students. Irregularity and infrequency of lessons is, perhaps, the chief cause. The "don't feel like practicing" spirit is not discouraged enough; too much sympathy for the pupil's whims and mistaken ideas promotes, rather than eradicates, obstacles to success; too great a desire to realize ambitions, causing, thereby, a hurying progress, which, at best, results in superficiality.

What, then, should we advise? First, engage for your teacher one who is known to be regular and punctual, so that you, at least, will have the example always before you; second, if the purse affords, engage daily lessons of that teacher, or, if expense is too great, then lessons on alternate days or once in three days—twice a week—and make up your mind to work regularly, if only an hour a day, and learn something well for each lesson. A page well learned is far better than a dozen superficially gone over. Third, take as much care to attend to your practice as you would to do anything else.

The best instruction cannot, as a general thing, be procured for less than four dollars per hour, and it is in large cities the best teachers are found, usually. Two half-hour lessons are much better than a one-hour lesson a week. A short lesson daily is better than a long one less frequently. In this brief article many suggestive details are necessarily omitted, but a good teacher can easily supply such, and if this short contribution is productive of good results in this direction, then the author will feel as if his efforts are not in vain.

Questions and Answers.

QUEST.—What is the difference between Canon and Fugue? A. B.

ANS.—A Canon is an imitative piece in which each following voice repeats the melody of the leader, upon whatever interval above or below the composer may happen to have chosen. A Fugue is a Canon in which each answering voice enters according to certain restrictions of key, the answer coming upon the dominant, or passing from dominant to tonic. A Fugue is a sort of Canon, but a Canon is not strictly a Fugue.

QUEST.—1.—Will you please answer this question for me: Is American and Foreign fingering essential for teaching young pupils? If so, which should be taught first?

ANS.—1.—I use the so-called "Foreign" fingering exclusively, not because it is better than the other, but because I have to use it or forego the advantage of using the best and cheapest German editions of the standard works. It is very confusing to use both.

QUEST.—2.—What is the right pronunciation for Jos. Haydn, Chopin, Raphael Joseffy, and Claude Debussy? A. B. SUBSCRIBER.

ANS.—2.—Yösef Hîdn; Shöppan (French nasal, without the g), Räfiäl Yöseffy. I. C. F.

QUEST.—On page 6 of Dr. Hans von Bülow's arrangement of Beethoven's Sonata, Opus 63, under A2 is the following: *Decrescendo* means *forte*, *crescendo* means *piano*. This rule, etc.

Will you kindly explain through THE ETUDE some whys and wherefores which will show me more clearly exactly what is meant by the section, and oblige Yours truly, Miss E. H. T.

ANS.—Von Bülow explains in a subsequent paragraph the meaning of the passage. He says: "One of the most common and unendurable of the humdrum styles of reading is to confound the indications of a dynamic change for those of a dynamic state." In this particular passage the notes increase in a given time, which would be a change to *crescendo*, but the effect desired is that of *piano*. It is quite easy for an orchestra to produce the effort of *piano* with every instrument playing and then change to *forte*, while half the instruments drop out, and *vice versa*. In other words, volume and intensity are here contrasted. Rapidly-recurring notes does not always mean more power or intensity, but can have a vanishing effect.

QUEST.—1. Will you please give me the pronunciation of the names of the following modern composers: Hans Seeling, Karganoff, Von Wilne, Lynes, L. Thomé, Thoma?

2. Does a staccato mark under or over two notes which are struck together, affect both notes, or only the one which is nearest the staccato mark?

3. If in $\frac{3}{4}$ measure there is a half-note in one part and two quarters in another, the quartered connected by a slur which shortens the last quarter note, I wish to know does it also shorten the half-note?

ANS.—1. Hans Seeling. Karganoff. Von Wilm. Lines. Thoma. Thoma.

2. It affects both notes. If only one is to be affected, the stems of the notes must be turned, one up, the other down, then only the one having the staccato mark will be affected.

3. Generally it does. In chord playing and all free style of playing the correct phrasing would be to raise the half-note with the last quarter; but in contrapuntal writing the half-note may often be held its full length.

QUEST.—1. I am a young teacher desirous of using the best methods, and should like a little advice in deciding upon an instruction book. I give written directions at every lesson, as to manner of practice, etc. Following this plan, and giving outside technical work (two-finger exercises, etc.) in connection with the work, it seems to me that Clarke's "Art of Piano-forte Playing" contains about all the material desirable in an instruction book. I should like the opinion of THE ETUDE.

2. Would you teach scales rhythmically at first?

3. Do you recommend Ward Jackson's Hand Gymnastics? A. I. S.

ANS.—1.—The teacher's work, especially with beginners, is many-sided. The material used for instruction is, of course, important, but the manner of presenting it is still more. The more variety a child has in study the

easier it is to hold the interest. To load a child at the first lesson with a bulky volume is disheartening, unnatural, and I was going to say, cruel. A child craves new things. It sees new things everywhere. Its entire life changes in a few months. Its habits, its thoughts, its desires, and everything about its life is shifted, altered by the natural course of events. The course of study should conform to its nature. Give a child a change above all things. Your manner of treating beginners is commendable. Dr. Clarke's "Art of Piano Playing" is excellent as a basis. It is a small work to begin with, inexpensive and full of variety, besides being not old-fashioned; but weave in your instruction as much outside matter as you can find adaptable to a child. Here are a few things in which a child can be interested: writing exercises, such as you find in writing-books for music students, and give them from memory an occasional exercise, or little piece without any notes; written questions to be answered at next lesson; periodical examination before parents and rest of class. Inspire a child by playing for it at times. Nearly all the material in Wieck's "Piano Book" can be taught without notes. Read also his first chapter on elementary playing in his book "Piano and Song." Moore's Kindergarten System, "The Child Pianist," has quite a number of things which every teacher of beginners should know about. To go into detail would require a treatise, which is here out of place.

2. Not just the first time. Learn to walk before you dance. Scale practice is positively exhilarating with Krause's "Studies in Measure and Rhythm" which are the scales in every variety of Rhythm. We all are aware how tedious scale practice is to the average pupil. Why is this? The answer is this: In all routine work the mind cannot be kept active unless the work is varied. If in our arithmetics addition were taught by only one example, and every pupil would be obliged to go over that one "sum" until adding could be done with facility, what monotonous work it would be. We find that addition is taught by a variety of examples having the same figures covering pages in our text-book. Reading is also taught by having the same words appear in a new form with every lesson. Why not vary the scale? Surely in actual practice they appear in endless variety of Rhythm. Take two pupils who have never played scales; let one play in the old-fashioned way from one lesson to another until they are gone through with; then take another through Krause's "Rhythm and Scales" and the difference will be apparent in a few lessons. The one will have to be forced to practice, the other will go to it with a relish. In the end the Krause pupil will not only be a thorough master of the scales, but have developed a charming sense of rhythm. We unhesitatingly recommend the scale practice in rhythmical form as soon as the pupil has learned the tones belonging to each.

3. Yes! There could be a better work for this purpose made than Jackson's. The exercises as given in December ETUDE are an improvement on Jackson. To our mind a gum band is the very thing for free gymnastic exercises. You can go through almost every form given by Jackson and others with a resistance which is the very principle that makes the Practice-Clavier, Technicon, etc., so valuable. A simple gum band may yet revolutionize the whole mechanical practice and all the apparatuses that have been invented for this purpose. More of this in some future issue of THE ETUDE.

QUEST.—1. Why is the trio in the "Gavotte von Gluck," by Brahms, written on three staves? Also in some other compositions in the Manual of Music, for instance, "Ave Maria," by Liszt? It seems to me it makes it more inconvenient to read.

2. Can you explain the use of the colors in the chronological charts in the Manual of Music?

3. When is the proper time to begin training the pupil with Mason's two-finger exercises?

4. Does the "Zeckwer" metronome make a sound—a clicking—like the "Maelzel" instrument? F. B.

ANS.—1. You have evidently a copy without foot note. The music is placed on three staves for convenience in determining which hand plays certain notes. The note explains this. It reads, "Notes on this staff with stems going up are played with the right hand, those having stems turned down are played with the left hand. In

order to do this so it strikes the eye clearly, three staves are necessary. This is the same reason that Liszt's "Ave Maria" is written that way. It seems a little difficult to read, but it would be confusing to write it on two staves. Try it and see for yourself.

2. Color marks are used to divide the different epochs on chronological charts.

3. Mason's two-finger exercises can be used with pupils at any stage of advancement. As soon as two fingers are to be used his principles can be applied. The new work of Mr. Mathews, "Twenty Lessons to a Beginner," place the two-finger exercises in somewhat better form for a beginner.

4. The Zeckwer metronome has no clock work, hence no click or sound.

QUEST.—1. In measure 42 of "Golden Slumbers" (Walter MacFarren), in ETUDE for Jan., '89, should not last E in bass be E \sharp instead of E \flat , making the chord diminished seventh on C \sharp ? If so, will you tell me the rule for its progression to the triad on G; and if not, what is the chord as it stands?

2. If a perfect fifth is also a major fifth, why is not a perfect fourth also a major fourth, instead of minor, as Howard gives it?

3. If the interval C—E is changed to C \sharp —E, is it minor or diminished? As the inversion is an augmented interval, I should think this ought to be dim., yet it is evidently minor. Is not the minor always formed by changing the upper tone of a major interval?

4. What is the price of Ludwig Klee's "Ornaments of Music," published by Breitkopf & Härtel?

5. What is the meaning of Pa \sharp in last measure but four, Chopin's Nocturne, Op. 55, No. 1?

6. In Konradetto Burgmüller (Sonatina Album), why does the close of Principal Subject second time lead up to Episodio in C minor better than it would if written as first time? SUBSCRIBER.

ANS.—1. The E \flat is correct. It is the Chord of the Sharp Sixth, which you can find explained fully in any Harmony book.

2. Howard does not use minor fourths at all. He calls the fourths perfect, augmented and diminished. Have you not Weitzmann in your mind?

3. C \sharp —E is a minor third. You must consider this interval as in the key of C sharp, with seven sharps. The E is sharpened in the scale, and when you write a minor third from C \sharp you can write it C \sharp —E \flat , but the natural is implied. Consider all intervals as belonging to scales, and all will be clear to you. Minor intervals are formed by changing the upper note. In this interval it is the E which has been altered. When you change C—E to C \sharp —E, you shift the key to C \sharp .

4. Three dollars and fifty cents retail.

5. We have searched every edition of Chopin and find in the Angerer edition this mark, *p. sf.* The engraver should have separated the *piano* mark from that of *sforzando*.

6. Because it is in G, which is the dominant of C minor. Play both ways and you will find which is preferable. It is more natural to change to the dominant of key, than to go to the minor of the same key, hence he uses the dominant as a modulating chord.

QUEST.—Will you not be kind enough to give a little biographical sketch of Francois Behr in THE ETUDE.

F. Behr was born 1837, at Lübbethen, Mecklenburg, Germany. He is still active and spends his time in Budapest, Vienna, Milan and Paris. The details of his life we have not at our command at present.

What is the meaning of a number after a certain opus? For instance, Op. 2, No. 3? What is the meaning of a dot with a line under it (—) over a note? A READER.

ANS.—1. The numbers after the opus serve no particular purpose. A composer often makes a set of pieces that come appropriately under one opus number, for example, Schumann, Op. 15, Scenes from Childhood, and his opus 68, Children's Album, contains many little numbers, some scarcely a page in length. It is not the custom to dignify every little piece in this way with an opus number, but is designated by separate number under the opus number. It is a natural subdivision of a "work" (for this is the meaning of the word "opus"), which in literary work are often chapters, sections, parts, etc. A composer sometimes sells to a publisher a number of pieces which the publisher issues under one opus, for convenience.

2. It is a note that is slightly emphasized and slightly staccatoed.

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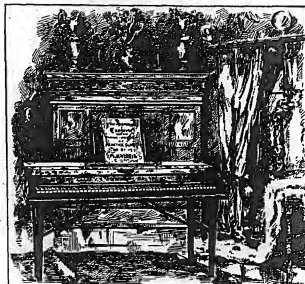
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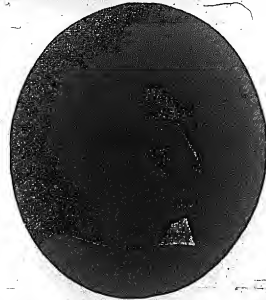
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